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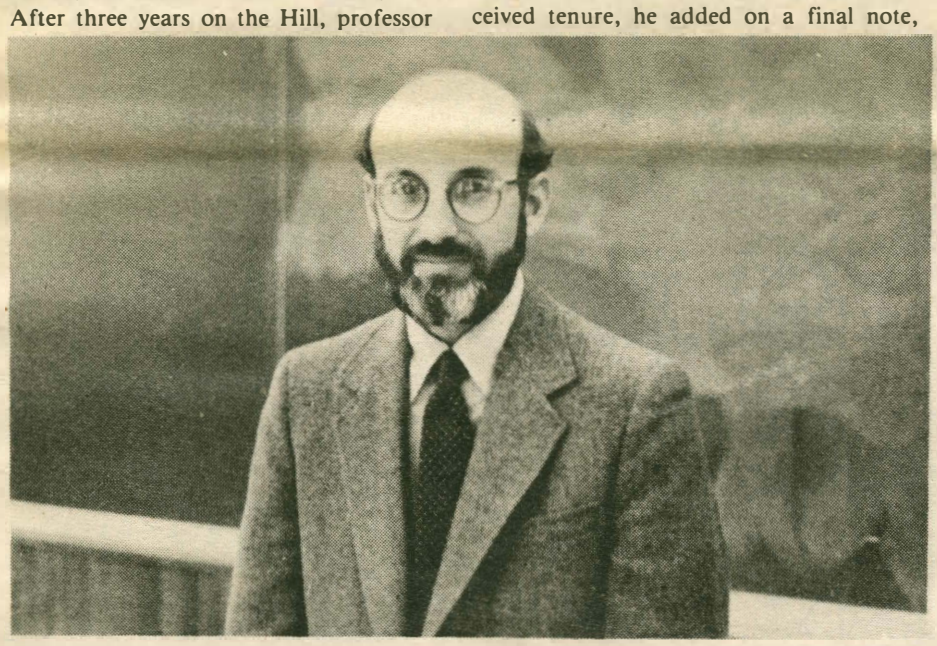
Gene, Jean and the tenure machine

by Caroline J. Nieuwenhuis

President J. Martin Carovano recently announced Eugene M. Tobin, assistant professor of history, and Jean G. D'Costa, associate professor of English, as tenure recipients of the 1982-83 academic year. Both Tobin and D'Costa joined the faculty of Hamilton College in the fall of 1980. Although the normal tenure period is six years at an institution such as Hamilton, neither Tobin nor D'Costa were surprised at being put under review after only three years here since they had previous teaching experience elsewhere. They received official notification of their tenure approval on March 6 following a Board of Trustees meeting.

After three years on the Hill, professor Tobin has acquired a favorable reputation among students and faculty alike. Not only is he praised for his dynamic lecture style and outstanding knowledge but he is also noted for his revitalization and directorship of the American Studies program in March of 1982.

Tobin came to Hamilton with an A.B. from Rutgers University and an A.M. and Ph.D. from Brandeis University as well as six years of teaching experience at another institution. Despite his successful background, Tobin claimed it would be pompous to express no doubts about receiving tenure. Although he did not give serious thought to what he would do had he not received tenure, he added on a final note, "Perhaps, I would change professions."



Gene Tobin **Spindel**

Jean D'Costa **Spindel**

According to D'Costa, receiving tenure was a delight but not a new phenomenon since she has been tenured previously in her 21-year teaching career. A graduate with an A.B. from the University of the West Indies in Jamaica, D'Costa majored in English and minored in French. Thereafter, she studied Jacobean drama at Oxford University where she received her graduate degree in English language and dictology. Upon completion of her studies in England, D'Costa returned to Jamaica to fill a teaching position at her alma mater, where she stayed from 1962 to 1977. In 1977, she resigned from her teaching position in order to work on a historical novel about slavery and friendship in Jamaica.

Regardless of her wealth of teaching experience and her varied background, D'Costa was still not assured of her tenure approval. Prior to receiving the announcement, she considered the prospect of making applications for teaching writing and English language courses elsewhere.

Insofar as Eugene Tobin and Jean D'Costa have both become well-respected and well-liked professors, their tenure acceptances will serve to benefit the Hamilton community at large. While the two professors will maintain their current posts with no added responsibilities as of yet, they will do so with greater security.

Richardson returns for graduation

Elliot L. Richardson, the man who held more cabinet posts within the lifetime of a single Washington administration than any other public servant in the nation's history, will deliver the Commencement Day address at Hamilton College on Sunday, May 29. Richardson will also receive an honorary Doctor of Laws (LL.B.) from Hamilton.

Currently senior resident partner in the Washington, D.C. office of Milbank, Tweed, Hadley & McCloy, a legal firm headquartered in New York City, Richardson held Cabinet-level posts in both the Nixon and Carter administrations, serving at various times as Secretary of Health, Education and Welfare; of Defense; and of Commerce. Under President Gerald Ford, he was dispatched to Great Britain as Ambassador to the Court of St. James — a post many thought was intended to groom him for the Presidency or Vice Presidency.

Richardson earned his B.A. *cum laude* at Harvard College (1941), where, after distinguished service in the Second World War, he returned to study law (LL.B., *cum laude*, 1947). He shined in the early stages of his legal career, moving on from the editorship and presidency of the *Harvard Law Review* to clerk for U.S. Court of Appeals Judge Learned Hand (1947-48) and later for Supreme Court Justice Felix Frankfurter (1948-49). So great was the impression he made upon the latter that Frankfurter would later recommend him for the presidency of Harvard University at the age of 33.

Richardson's first administrative opportunity landed him in the newly formed department of HEW during the Eisenhower years (1957), where he helped write legislation for Social Security. Two years later, he made the first of many office moves and returned to Boston as U.S. attorney for Massachusetts. In the year that followed, he forged a reputation as a relentless prosecutor for the government, writing himself into legal history with the successful prosecution of Bernard Goldfine, convicted for tax evasion and responsible for the bribery case that scandalized the Eisenhower administration.

After spending almost ten more years in state politics, Richardson was summoned to the incoming Nixon administration, where he would later become a household word. On the recommendation of his close friend, Secretary William Rogers, he was appointed Undersecretary of State, despite an admitted lack of experience in foreign affairs.

As Undersecretary, Richardson worked to advance and reform the Foreign Service. In 1969, he played a key role in the now-famous US-USSR strategic arms limitations talks at Helsinki and soon proved to be a reliable proponent for Nixon's policies, whether or not he espoused them privately.

Due to this loyalty, he was promoted to

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News on other campuses

Room-draw cheating

Amherst College reported an increase in room-draw cheating this year. The upperclasses have found ways in which to help rising sophomores and juniors obtain better housing. According to the administration, the room changes, although "technically legitimate, abuse the College's policy" which permits any switch as long as both parties agree.

One method of illegal room switching involves resident counselors who live in suites and choose their own roommates. The counselors, although planning to live with seniors, choose juniors. The seniors then choose rooms for the juniors as they have better lottery numbers.

Another method occurs when a student accepts a fraternity room but plans to live in a dormitory. An upperclassperson who will live in the house then chooses a dorm room for the lowerclassperson.

Students who plan to study abroad often do not notify the college until after the room draw. They choose a room for another student before informing the college of their plans. Although all of these incidents have occurred in the past, their frequency has increased this year.

Crepes cause controversy

A female student has created controversy at the University of Massachusetts by selling crepes to raise funds to build a health clinic in Burundi, Africa. The administration cites health and safety concerns as reasons for their disapproval of the sales.

The student obtained vending licenses and set up a stand at the Campus Center. Although the administration has threatened to close down the stand with police intervention, the student plans to continue her sales as she believes strongly in the cause.

Dance marathons

Both SUNY Oswego and LeMoyne University recently held dance marathons to raise money for various charities. Both schools considered their events to be successful.

Oswego's two-day marathon, which featured Southside Johnny and the Asbury Jukes, raised $21,000 which included a net gain of $16,000. Fifty percent of their profits went to the American Heart Association, while the remainder was divided between the Farnham Youth Development Center and Services to Aid Families in Oswego County. The winning couple raised $1200 and earned a weekend vacation in Toronto.

LeMoyne's one-day marathon included 190 participants and featured local D.J.'s. They raised $3000 for the Ronald McDonald House, a temporary home for families with children that have serious illnesses.

News beyond College Hill

Lebanese talks

Secretary of State George P. Shultz has agreed to travel to Damascus in order to discuss the withdrawal of Syrian troops from Lebanon. Before his visit, however, he will wait until he sees some "genuine progress" towards an agreement between Israel and Lebanon concerning Israeli withdrawal. He explains that the talks are "inching forward."

Shultz will interrupt his shuttles between Beirut and Israel in order to meet with Syrian officials. All of the parties agree that neither Israeli, Syrian or P.L.O. troops will leave Lebanon unless they all do so.

George Balanchine dies

George Balanchine, the co-founder and artistic director of the New York City Ballet, died at age 79 on Saturday, April 30. He died of pneumonia which arose from a progressive neurological disorder.

Balanchine's choreography emphasized dance artistry instead of plot. He felt that the audience should "see the music and hear the dancing." Basing ballet on the traditional technique of his native Russia, he has developed a 20th century neo-Classical style. Balanchine has choreographed more than 200 major ballets including "Sleeping Beauty."

Solidarity demonstrations

Thousands of pro-Solidarity, anti-government demonstrators participated in rallies in twenty Polish cities on Monday, May 1. Police quickly dispersed the crowds.

The largest assemblies occurred in Gdansk and Warsaw. In Gdansk 20,000 demonstrators attempted to march to the house of Lech Walesa, the founder of Solidarity. In Warsaw 10,000 people rallied near the Government's May Day Parade.

The Government had hoped to "portray May Day as a showdown that would prove that Solidarity was no longer a viable organization," but the demonstrators proved otherwise. Walesa stated, "I am very happy. Physically, we did not have much chance, but it is a great gain."

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Hoffa moves onward after 3 years

It has been announced, with deep regret, that Rosalind Hoffa has submitted her resignation as assistant dean of students at Hamilton College. After having been at Hamilton for thirteen years, Hoffa feels that it is time to move on. During her thirteen years on the Hill, Hoffa held such varied positions as director of financial aid and placement for Hamilton and Kirkland Colleges, assistant dean of students at Kirkland College, special assistant to the President of Kirkland College, assistant dean of students at Hamilton and foreign student advisor.

Although she spent some time away from Hamilton working for two years as special assistant to the director of career planning at Colgate University, a year in Finland and some time in Mexico, Hoffa is ready for a change. She has also decided to leave because a position as assistant director of career planning and placement at Western New England College in Springfield, Massachusetts, has opened up, and she is very excited about this opportunity. Because her husband, William Hoffa, former professor of English at Hamilton, now holds a position at Amherst, this move will also bring her family together.

According to Dean of Students Jane Jervis, "Ros has been a cheerful and effective administrator, good friend and wise guide to students, and a treasured colleague." As assistant dean of students, Hoffa has been responsible for the housing and feeding of students, and the problems which arise within the dorms, such as vandalism and roommate conflicts. In addition, as a student advisor and counselor of foreign students, she has had "great pleasure and satisfaction to see the foreign students as a group more of a part of Hamilton." Hoffa feels that it is important for the Hamilton students to learn to accept people from other cultures and backgrounds.

Hoffa has also been the impetus in improving the social space within the dorms. She organized a half-million dollar project which is intended to build lounges and recreational areas for students in order to create growth and interaction within the student body.

Hoffa is also concerned with the struggle for co-education at Hamilton. She feels that Hamilton has not fully achieved this ideal; in fact, there is a long way to go. She regrets that she will not be here to witness its achievement, but that it could take several more years.

Assistant Dean of Students Rosalind Hoffa **Spindel**

Hoffa will regret leaving behind many other aspects of the Hill: "I shall miss the house, the fields and the country." She also said that she would miss her friends and many of the students whom she has come to understand and respect. But the move is "positive, exciting and timely," and although she is sad to go, it is a forward move in her life.

Richardson to get honorary degree

continued from pg. 1

the cabinet in 1970 as Secretary of HEW, where he successfully decentralized federal control of the Department's various social programs.

Over two years later, in January of 1973, he moved again, replacing Melvin Laird as Secretary of Defense as Nixon shook out his Cabinet to restaff it with those he considered personally loyal. After only 91 days in the Defense Department, he was made Attorney General, a post where he soon would capture the public notice and acclaim.

His appointment as Attorney General, this nation's ranking legal counsel, did not come easily. By the time he was summoned from the Pentagon by the White House, the Watergate pyrotechnics were in full swing, shooting a number of Nixon's inner cadre down in flames. Lest the Senate confirm anyone who could protect too zealously the President's now suspect intents, the committee that heard Richardson's testimony pressed from him a guarantee to establish a special prosecutor's office to continue the government's case against Nixon. Richardson acquiesced, was confirmed as Attorney General, then named Archibald Cox to the post of special prosecutor.

Elliot Richardson

Throughout the remainder of his tenure, Richardson would remain faithful to his vow and argued for the independence of Cox and his office. That determination inevitably brought him into direct conflict with the President who had appointed him, and the situation came to a head when the President was directed to hand over subpoenaed tapes to federal judge John Sirica. At this point, Richardson and White House Chief of Staff Alexander Haig huddled again, as Cox showed himself unwilling to back down from his demand that all of the requested tapes be surrendered in their entirety.

When Nixon ordered that Cox be fired, Richardson refused and tendered his own resignation instead, believing that he "could better serve (his) country by resigning (his) public office than by continuing it." Although Cox would eventually be dismissed, Richardson was hailed for his scrupulous integrity at a time when politicians in general appeared to have lost all honor.

In December of 1974, he returned to the public eye when President Ford nominated him to one of the most honored of all foreign service posts — that of Ambassador to Great Britain. One year later, he was named Secretary of Commerce.

President Carter, too, made use of his remarkable abilities, naming him Ambassador-at-Large and Special Representative of the President to the Law of the Sea Conference, which concluded in October of 1980. On October 12, 1981 Richardson spoke at Hamilton about the latter post and the law of the sea.

McEwen to highlight C & C Day activities

An address by Emeritus Trustee Marjorie McEwen, Ph.D., wife of former Hamilton President Robert W. McEwen, will highlight the College's Class and Charter Day ceremonies scheduled for Wednesday, May 11.

The day's activities will begin with Convocation at 11:15 am in the College Chapel, where McEwen will lecture on "The McEwen Years." Robert McEwen was President at Hamilton between 1949 and 1966, a period which saw a moderate but purposive increase in enrollment, curricular revision with emphasis on the physical and social sciences, and the establishment of Kirkland College, a coordinate college for women.

Traditionally held on the last Wednesday of classes in the academic year, Class and Charter Day celebrates Hamilton's founding in 1812. Following the opening Convocation, which includes the awarding of student fellowships, prizes, and prize scholarships, Class and Charter Day continues with a variety of outdoor activities — among them, a picnic, a jazz concert, and the traditional tug-of-war between the classes. In case of rain (or snow), all afternoon activities, including the picnic, will be held in Sage Rink. Pray for sunshine!

To set the stage for this community celebration, the Advisory Committee on Student Affairs and the Deans' Offices are sponsoring a campus-wide forum on "The Values of Difference," to be held in the Dwight Lounge of the Bristol Campus Center on Tuesday evening, May 10, at 7:30 pm.

CLASS AND CHARTER DAY

11:15 a.m.	CONVOCATION	Chapel
12:30 p.m.	PICNIC	Bristol Terraces and Lawns
12:30 p.m.	TRIATHALON	
12:30-1:30 p.m.	JAZZ CONCERT	Bristol North Terrace
1:30-4:00 p.m.	FUN AND GAMES	Bristol Terraces and Lawns
1:30 p.m.	pie toss	
1:30 p.m.	egg	toss
1:30-4:00 p.m.	kite building/flying	
1:30-4:00 p.m.	scavenger hunt	
1:30-3:30 p.m.	volleyball	
1:45 p.m.	dunking booth	
2:00 p.m.	auction	
2:00 p.m.	wild things relay	
2:00 p.m.	rocket demonstrations	
2:00 p.m.	frisbee golf	
2:00 p.m.	tug of war	
3:00 p.m.	capture the flag	
3:00 p.m.	Tour of Root Glen	Glen Gazebo
Dinner	All dining halls - regular hours	
8:00 p.m.	Gong Show	Chapel
9:00 p.m.	Wednesday Nite Live	The Hub
8 p.m. and 10 p.m.	Movie: Quadrophenia	Science Auditorium

Trustees are here (!)

This coming weekend the Trustees of Hamilton College will discuss numerous issues ranging from budget allocations to student policies.

President J. Martin Carovano intends to report on the admission situation and financial aid as well as on personnel actions. In addition, he will present the details on the recently completed Utica water project and on the social and residential space improvements. Carovano will request authorization for additional improvements.

One of the major accomplishments will be the Board's formal approval of the 1983-84 budget. At the same time, it will receive a report regarding the status of the present budget.

Student policies that Carovano plans to cover in meetings are the new "Sexual Harassment Grievance" procedures in addition to the newly-proposed student judiciary procedures.

Further consideration will be given to the 175th annual capital campaign, a program in the planning stages for 12-18 months. Carovano hopes that the Trustees will reach some conclusions about this campaign, i.e. the total amount to be raised and what projects should receive allocations after cost estimates, and the new swimming proposed are a new theatre, dance, and music facility for which Carovano will present the current schematic design and cost estimates and the new swimming facility to replace the present one.

Furthermore, the Trustees themselves will confer upon the reelection of those trustees whose terms of office will conclude on July 30 of this year. In addition, they will discuss candidates for openings that are expected on the Board.

Galbraith depicts shape of capitalism

by Beth Softness

John Kenneth Galbraith, a leading economist and author, addressed the topic of "Capitalism in the Age of Organization" on Monday, May 2, in the Chapel. Galbraith proposed that "the capitalist, free enterprise system is not working well in the older industrial countries...such as the United States, England, and West Germany. Economic perfection in the Communist world," said Galbraith, "is also far from favorable." Capitalism has assumed an uncomfortable position as the rise of organizations becomes more prevalent.

Galbraith defined organization as the "subordination of the individual to the common purpose of highly structured assocation." This trend towards organization has manifested itself in three spheres: the modern corporation, the modern trade union, and the modern state. "Organizations, or bureaucracies, have evolved into decisive sources of power and controlling influences on economic behavior," stated Galbraith.

In his discussion of the ethics of the market economy and society, Galbraith claimed that, in the capitalist system, adverse interests are arbitrated by market intervention. With the rise of organizations, conciliation replaces arbitration to solve conflicting concerns. The U.S. economy must be reorganized to accomodate the new provisions of organization, and the U.S. must understand the internal and external dynamics of organization. Galbraith suggested that we recognize that corporations do not remain eternally youthful. The aging process of corporations which transforms them from efficient corporations into a tired, ineffective organization must be conquered. Evidence suggests that organizations have not learned to overcome their tendency to age; for example, when companies merge their primary purpose is to gain prestige, not to seek profit.

Although most accept the general movement from the age of capitalism to the age of organization in principle, Galbraith asserted that there is a tendency in politics to deny that this change has occurred. The traditional means of controlling the economy (i.e. through monetary and fiscal policy) is destructive in the age of organization. Galbraith believes that the current severe recession that the U.S. is experiencing is the direct consequence of pursuing monetarist and fiscal policies in the Age of Organization. Galbraith stated that we cannot control inflation by methods appropriate to earlier stages of economic process and joked that "we cannot say that Friedman and the adversary policy is wrong, but rather that it was right for the 18th century!"

Galbraith suggests that we now control prices and wages through bargaining and conciliatory measures. An income and prices policy, as opposed to a policy designed to curb demand, would now be more appropriate and beneficial to the economy. Sarcastically Galbraith mentioned that he is as non-partisan as always and then proceeded to state that this idea of an income and prices policy (requiring the abandonment of supply-side economics) escapes the current Administration.

In order for capitalism to survive in the Age of Organization, the negotiating ethic must replace the adversary ethic of the market. Once the economy has turned around, Galbraith concluded, "we will have succeeded not because we have captured the past, but because we have become abreast of the future."

Water flows up the Hill

Following more than a year of debates and legal complications, Hamilton has finally switched its water system. The Board of Trustees authorized this $1.25 million plan to connect with Utica water supply over a year ago and set this spring as the tentative completion date. According to schedule, Hamilton President J. Martin Carovano and Frederich A. Alsante, general manager of the Utica Board of Water supply, ceremoniously opened the valve on Tuesday, May 3, which enabled Utica water to begin flowing from Hamilton faucets.

Student complaints regarding the hardness, the taste and the color of Hamilton water and the general inconvenience of the old system (which obtained its water from two sources: 1)the college's three reservoirs located on College Hill Road and 2) the Clinton Reservoir) were among the contributing factors to the decision to implement the new system. However, the major determinant in the decision was the strong recommendation handed down by the State Public Health Department. According to the Health Department, it is inefficient to monitor small systems like Hamilton's, and they prefer such systems to combine with larger ones.

In accordance with this plan, although the reservoirs still remain a stand-by water supply, the college has tied into the Utica water system on Robinson Road and Utica Street, near the Lutheran home. The water flows from a pipe extending from the home to the bottom of the Hill and continues into a pump that carries water up the Hill to a one-million gallon capacity storage tank near the Hamilton reservoirs. President Carovano claims that this process of conducting water up to the tank occurs between 7 pm and 7 am while we draw off of it during the day.

Moreover, it is hoped that the switch will eliminate complaints. Utica water is somewhat softer and cleaner than the reservoir water to which Hamilton students have been accustomed. A comment from one student attested to the fact that the "new" water has no aftertaste and also leaves her hair much softer.

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Art History
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Biology
Jonathan Ivins
Lorenzo Luzzati
Serafin Pinol Roma

Chemistry
Michele Lauria

Classics
Daniel Carpenter
Meg Reilly

Comparative Literature
Patricia Durner
Anne Gillespie

Dance
Peter Portnoy
Ina Stephens

Economics
Greg Meyer
Rebecca Owen
Joe Serino

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Steven Bean
Timothy Hopkins
Holly Kehoe

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Theater
Jennifer Pease
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Fensterer folk festival '83

The Tenth Annual Stephen Fensterer Memorial Folk Festival will provide another great weekend of music for the Hill May 6-8. A wide variety of excellent performers will appear on campus, with the popular craft fair and square dance again being held in McEwen Quad on Saturday.

Starting off the festival will be the music of Robin and Linda Williams in the Chapel Friday at 8:30 pm. This singing-songwriting duo has a long-standing and well-deserved reputation as being among the most popular coffeehouse and club performers in the Northeast and Midwest. Their musical style is strongly rooted in American southern traditions flavored with a contemporary sound. As well as bringing their versatile vocal skills and instrumental talents on guitar, banjo and mouth harp to numerous clubs, colleges and festivals, Robin and Linda Williams have also been featured on National Public Radio and PBS television specials.

Together since 1973, the Williams' hail from Middlebrook, Virginia in Augusta County. They have been applauded by critics for performing a "superior brand of music, mixing traditional mountain music with bluegrass, country-and-western, gospel, 'old-timey' and blues for a truly entertaining musical experience." Friday night's concert should be outstanding, so make an effort to attend.

Also performing Friday evening with Robin and Linda Williams will be the band Wickey Sears. Playing the traditional music of Ireland, Scotland and England, the group consists of John Beatty, Arbo Doughty, Cheryl Hurwitz and David Maddox, all of whom were students at one time in Ithaca, New York.

"Buckwheat," better known to fans as Stanley Dural, Jr., will perform Saturday night in the Chapel with *The Buckwheat Ils Sont Partis Band.* Native to the French speaking black population of southern Louisiana, Zydeco is a "good time dance music" whose modern sound was originated by Clifton Chenier in the early '50s.

Stanley Dural, Jr.

Robin and Linda Williams

Having performed with Clifton Chenier's band, Dural formed *The Buckwheat Ils Sont Partis Band* in 1978, and has performed in Europe as well as having become a musical sensation on the Gulf Coast while collecting a rapidly growing following in the East. "Slowhumming soul numbers" characterized by a "pounding reggae-style electric bass" are just part of a repertoire for which people have packed clubs to hear. This special brand of music is not to be missed.

Appearing with *Buckwheat Ils Sont Partis Band* is Walter Michael and Co., a band which entertains their audience with anything from "Appalachian mountain harmony singing" to Irish music to "delightful dance tunes from the rich traditions of the U.S. and the British Isles." Walt Michael performs on the hammered dulcimer, with John Kirk and Mark Murphy completing the trio on fiddle and bass, respectively.

Other events scheduled for the weekend: Saturday, May 7 — 11-6: . Craft Fair, local and student artists, sales and demonstrations in the McEwen Quad, Rain: in K-J 11-3 pm; Open Mike in the McEwen Quad, rain: coffeehouse, 3-4 pm; Herb Lockwood and Martha Denney, folk-punk fusion in the McEwen Quad 4-6 pm; Square Dance with Will Dicker Boys in the McEwen Quad, Rain: Bundy Dining Hall. Sunday, May 8 — 12:01 pm: Bluegrass featuring Doug Reid, Tim Graves, Dorian Bartley and Chris Irvin.

The Robin and Linda Williams concert, in the Chapel Friday May 6 at 8:30 pm, will cost $3. "Buckwheat" is free.

A free beer truck (*bring your ID!*) will be on hand on Saturday afternoon at McEwen Quad.

Arts

Two views on 'Waste Land'

by Curtis B. Hane

"The Waste Land," as the posters announce, is not a show, or a production, but a *project*. This must be made clear before I attempt any sort of evaluation. To put on a show is to provide entertainment for an audience, this audience being most important, with the actors merely strutting and fretting for the audience's amusement. Now don't misunderstand me; I enjoy a well-staged and acted musical comedy or drama as much as the next critic. I enjoy being able to settle back in my seat and be entertained. Such comfort is not granted to the audience of "The Waste Land," for "The Waste Land" is not entertainment as I have described it. What it *is* is an innovative, highly-spirited theatrical exercise that places the actor first. The audience members must be willing to accept this subordination if they are to comprehend the intricacies of the project.

T.S. Eliot wrote that "art is the extraction of the self." The participants in "The Waste Land" project would undoubtedly disagree with Mr. Eliot. Their performance (I must succumb and call it a "performance" because I don't know what else to call it) seemed a total immersion into Eliot's poem as well as into the words and actions inspired by that work. The audience is told at the opening of the performance that the participants had spent three months creating the theatrical event that I saw in a mere two hours. Such dedication is admirable as well as artistically profitable, for when watching the performance, I could see this dedication and concentration in every action completed and in every line delivered. And thus, with such energetic actors, "The Waste Land" has the potential to be excellent theatre. But the script created from Eliot's poem has some faults, faults that unfortunately slow down this kinetic spectacle.

The performance begins with a lengthy prologue that combined comic dialogue with not-so-subtle visual effects to prepare the audience and the actors for the events to follow. Preston Sample's lecture on the proper use of a fire extinguisher, complete with audience participation (soda cans substituting for extinguishers), was amusing and served as an appropriately disturbing introduction to Eliot's "The Fire Sermon." Mark Nietzer's slide presentation effectively demonstrated the participants' desire to link Eliot's post-World War I London with the world of the 1980s, the world that Eliot perhaps alluded to as "The Unreal City."

The performance of the actual text of Eliot's poem does not defy description but it certainly discourages it. The actors interpreted the passages in many unique ways (ways, needless to say, quite different from those of many literary critics) that may or may not be found revealing by members of the audience.

The problems are both technical and interpretive. Several passages which are chanted were unintelligible to this reviewer; the actors should keep in mind that members of their audience may be hearing Eliot's poem for the first time and not allow their interpretation of a passage to interfere with its mere word-for-word comprehension. In a similar vein, the physical actions should lend some meaning to the text. Much of the action of running, reaching, and attacking left me wondering why the text did not inspire in me such violent, aggressive behavior. When meaningful narrative must be produced within the viewer's mind, the actions must clearly dictate such a narrative and maintain that narrative creatively. Abstraction, no matter how enthusiastic, cannot serve as a substitute for symbolism.

The performance closes with an eerie "finale" that attempts to combine all the elements presented (fire, water, death, despair) to form a meaningful whole. It begins with the lighting of candles held by actors and audience members. While I find that the lighting of candles has been overused as a symbolic devise, the candles burning during the "finale" created the perfect visual atmosphere of light and shadow. The actors next came to members of the audience with shoes taken from a huge pile at the back of the stage. "Shoe bearers" then placed their shoes, along with their burning candle, on a designated platform. This platform was soon covered with shoes and candles. This is all the audience is left with at the close of the performance. A fitting closing, and surely one open to interpretation.

"The Waste Land" was unlike any theatrical event I have ever attended. I have never seen actors take such an active role in the creation and production of theatre. One close look at the actors assured me that they were getting a great deal out of what they were doing, that they had learned much in three short months. But in two short hours, the actors in this project must work to teach their audience as well.

by Michael Richmond and Saady Fleischman

It is an intellectual and emotional meeting point. It is where rational meets the emotional in a confirmation of theatrical and poetic images. It is a company of actors' interpretation of T.S. Eliot's poem. It is an experiment in communication based on taking risks. IT IS, in essence, theatrical art. It holds answers for those who ask questions and questions for those who think they know the answers. Wasteland is controversial and more often than not, not understood at Hamilton because it generates emotional images and associations rather than intellectual ones. The conflict arises with those who cannot or will not allow themselves to make the conceptual leaps that this project requires. Intellectual and emotional freedom is a must as is the freedom to be earnest enough to open up to the associations that Wasteland can produce — in your mind.

This all makes for one of the more innovative and creative expressions this campus has seen for some time. Controversy is inevitable and desired. The positive and negative reactions support its strength as a tool of communication. The artists involved with Wasteland were bold enough to try and communicate new ideas, and we as an audience at the very least owe them the same boldness; to explore these ideas and attempt to resolve them. This project was not designed to be mindless and pretty, it takes effort from the audience as well as the actors to make the project work.

The audience and actors vibrate with energy during the two-hour performance, yet each person's experiences and emotions vary. This relationship changes over the course of the evening as we (actor and audience) travel through an emotional entrenchment. If you empathize with what is presented, a strong positive bond connects, the audience to the actor, bringing a better understanding of yourself and others. If you don't empathize you will feel alienated and will seek escape from these theatrical images.

If you enjoy Wasteland it may be because a universal idea has been expressed and those of us who share these similar feelings and associations have a vehicle to see them expressed three dimensionally. Even if you do not understand, or choose to disagree with what the project says, you too have contributed to its success. More than anything else you have subjected yourself to something very different from anything else presented at Hamilton and have reacted to it. To take offense to what Wasteland says can also be an important contribution to its success because conflicting attitudes help clarify the issues.

If the Wasteland project does one thing, it addresses problematic issues of human nature and evolution. In doing so, it forces the audience to emote and think; the perfect fuel for a better understanding of yourself.

Thank you, creators.

Record Review: 45 rpm

by Chuck Miller

Goanna "Solid Rock" Atco ***

Another stowaway on the S.S. Men at Work is this Australian octet whose debut album slammed into the Australian album charts at number 1 in its first week. This single also glued itself to the number one slot.

So?

The song, a protest piece about the "White Man/White Law/White Gun" that took over Australia from the aborigines, tells about the desecration of the "Solid Rock" revered as "sacred ground" (What, did you think that the song was about nine guitars revved up to a frenzy?) It has a nice melody and has great hooks. But — and this is where I knock off a four-star rating to three — the message only works if you're from Australia and/or know a little something about Australian history. You could substitute "American Indian" for "aborigine" and get the same effect, but I don't think so.

Eddy Grant: "Electric Avenue" Portrait ****

Someone once told me that a lot of people got into jazz through modern artists like Pat Metheny and Weather Report. Through them, they caught on to Louis Armstrong and Professor Longhair.

Maybe if people listen to Bob Marley and Eddy Grant, they'll understand the tough reggae of the Mighty Diamonds and Sly & Robbie. Grant's effort, another protest piece — this time about the Brixton riots in England — translates better than Goanna's protest, partially because Grant's piece is more universal. Any city dweller can sympathize with Grant's anger and disgust. And check out other songs on the "Killer on the Rampage" album, and you'll find a taste in reggae you won't forget.

Record Review Chart

****An excellent reason to buy singles.
***A reasonable reason to buy singles.
**An unreasonable reason to buy singles.
*An excellent reason to demo singles.

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Tomlinson, Rhind give recital

by Jeff Ballin

On Saturday, April 30, bass Glenn Tomlinson and clarinetist James Rhind performed in recital. Those people who survived the evening's flash flood and made it to the Chapel were treated to an evening of fine music-making as the two seniors offered a program of music from six centuries.

Tomlinson led the concert off with "Three Frottles" by the Italian Renaissance composer Bartolemeo Tromboncino. The pieces are charming, light strophic settings of texts based upon popular themes (i.e. love). The first was "These are no longer real tears which rise," the second "Now that the heavens and the earth," and the third, "Water is not the humor which the eyes weep." All three were performed in an elegant and stylish manner, the texts being well declaimed, and the Italian projected clearly. Tomlinson was given fine support by George Shrady on harpsichord, whose light, crisp playing well complimented the singer.

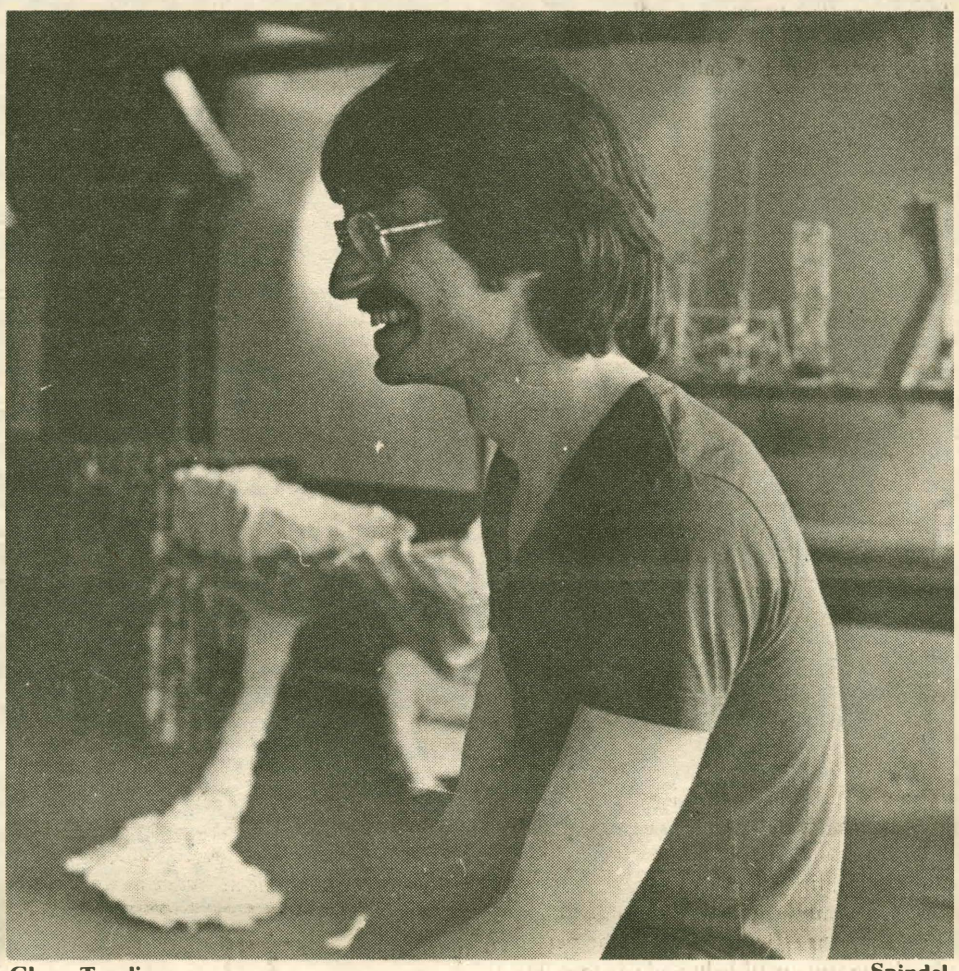
Next on the program was a piece by the Italian Baroque composer Benedetto Marcello, his "Dal Tribunal Augusto" or "From the High Tribunal." The song is a paraphrase of Psalm 42 and conveys a variety of emotions through tempo changes and vocal lines. It began with a recitative-like "Grave" section filled with torturous octave plus leaps, moved to a calmer "Lento" section, and concluded with a spirited and evocative "Allegro." Tomlinson deftly handled this technically challenging piece, bringing out the many nuances of its dramatic text, and producing well-focused, carefully shaped vocal lines.

Tomlinson ended his portion of the first half with the aria "Thus saith the Lord — But Who may abide the day of His coming?" from Handel's great oratorio "Messiah." The aria is a showpiece which affords the soloist a strenuous vocal workout. Handel's music runs a gamut of emotions as it proclaims God's promise of redemption. In the able hands of Tomlinson, the slow sections were relaxed and flowing, and the fast brilliant passages superbly controlled and executed. Accompanist Shrady did an especially fine job with an exhausting and complicated piano part.

The next part of the program featured a performance of Johannes Brahms' celebrated "Sonata in f minor for Clarinet and Piano op. 120 no. 1" by James Rhind. This difficult four-movement work is one of the premiere pieces in the literature for solo clarinet, and it grandly displays the various capacities of the instruments. The sonata is a massive undertaking for any clarinetist, and it was a challenge very well met by Rhind.

The first movement, "Allegro appassionato," is marked by a wild angular melody, which makes the performer explore all parts of the clarinet's register. Rhind evoked a rich warm tone and a well-controlled sound as he moved nimbly through the score. The second movement, "Andante un poco Adagio," is a test of the performer's breath control due to its long sustained lines; Rhind shaped these lines most handsomely. The third movement "Allegretto giocosso" is a charming little sketch filled with sweeping phrases and was performed with an appropriate amount of grace, lightness and merry abandon. The sonata ended with the triumphant calls and arresting staccato phrases of the final "rivace" movement. It was a fine and rousing ending to a very long and demanding work.

Much praise should be given to accompanist Dana Ballard for her masterful treatment of Brahms' wickedly hard piano part, which is almost a solo sonata unto itself. Herein lies one of the prominent difficulties to the piece, this being the attainment of a proper balance and rapport between two very unique and at times seemingly disjointed parts. Rhind and Ballard admirably overcame this obstacle to offer a worthy interpretation of the piece.



Glenn Tomlinson — Spindel

The second half of the program featured Tomlinson's performance of a number of Romantic and modern works. To start off, he moved into the area of German literature, and offered a pair of operatic arias. The first was "O Isis und Osiris" from Mozart's beloved comic opera "Die Zauberflote" ("The Magic Flute"). This solemn, prayer-like piece highlighted Tomlinson's ability to shape and mold long extended phrases. His German was quite impressive, and his rich, free, resonating voice did justice to this lovely little work. The bass lower range was especially brilliant and lustrous.

Next was the aria "Hat man nicht auch Gold deneben" ("Unless you have some gold as well") from Beethoven's "Fidelio." This playful, lively confection about the necessity of money was a lighthearted romp for both singer and accompanist. The piece gained a great deal of its effectiveness from the wonderful interplay occurring between Tomlinson and Shrady.

Following this was a piece of modern music by the famed American composer Ned Rorem. Rorem's specialty is text settings, and in his treatment of John Ashberry's lyrical and intense poems his unique and disconcerting style readily comes forth. Tomlinson was joined for two of the cycle's songs by soprano Amy Vail and mezzo-soprano Tina Mayer. The first was "Some Trees"; Rorem's setting moves from wild, frenetic, almost incoherent sections when the vocalists virtually work against each other; to sections where a calmer atmosphere takes over and the singers merge serenely together. The effect was quite startling and provocative. The dark second song "The Grapevine," concerning itself with life and death, was a bit more subdued. The three singers sang the lines individually until joining together at the end. It provided a very poignant and moving experience. The soloists succeeded admirably in taming Rorem's difficult dissonant music. Mayer's mezzo was warm and glowing, Vail's soprano clear and vibrant, and Tomlinson's bass solid and sturdy. Rounding out the group was the excellent accompaniment provided by Shrady; he handled Rorem's extremely complicated piano part expertly.

The concert concluded on a marvelous note with songs by French masters Charles Gounod, Henri DuParc, and Claude DeBussy. "Le Vallon" ("The Valley") by Gonoud came first, and was the more demanding and taxing of the three. The piece displays the composer's characteristic flow of melody, unpretentious lyric charm, and beauty of harmony. It is a dramatic and sad portrait of a man lamenting his fate, but which fortunately ends in a hopeful strain. Tomlinson's interpretation was quite sensitive and moving; he expressed the moods and emotions of the piece with conviction and a wonderful music sense. Also noteworthy is Tomlinson's great facility with French.

The two other songs were ones Tomlinson sang at a recent student concert. I enjoyed them on that occasion, and even more so upon a second hearing. Tomlinson infused DuParc's "Chanson Triste," a song of lost love with long melodic lines and a flowing piano undercurrent, with a nobly tragic feeling and blended his voice most sweetly with Shrady's gentle and smooth backdrop. In the bright and witty concluding piece, "Mando live" by Debussy, the bass's voice was filled with joy and spirit as he and Shrady bounded resplendently along. It was a fine conclusion to an evening of high quality performances and music.

Much congratulations to Glenn Tomlinson and James Rhind for their fine work, and to those who joined in to make their senior recital an unquestionable success.

The continuing saga of the art department

by Tom Randolph

When three positions in Hamilton's theatre and dance departments were challenged by the administration, a very real scare flew around the arts departments because their already shaky existence suddenly appeared to be in greater jeapordy.

The administration this week did what it could to allay the fears, but did not produce a clear policy. The only policy that was described in *Spectator* sessions with President J. Martin Carovano and Dean C. Duncan Rice was the challenging of every unoccupied position in every department.

Carovano declined to speak on the record about the immediate future of performing arts on the Hill, but did say that a committee of representatives from other colleges recently reviewed the program and submitted a report that proposed no major changes for the upcoming year. The full contents of the report will not be available to the student body.

Dean Rice, who is much more involved in decisions regarding faculty positions than Carovano, was more open on the arts question. In debating positions in the department, it is not the administration's intention to cut back on the performing arts at Hamilton, but to treat the arts the same way that the sciences and social sciences are treated. He says that when a position is opened, it is his procedure to "always ask rather aggressively if the position is necessary."

Edwin Barrett, chairperson of the theatre and dance department, feels that questioning positions is uncalled for. "It is one thing to challenge the physics department which has no reason for paranoia, but it is another thing to challenge small arts departments in the humanities."

Dean Rice did say that it is "out of the question to remove the arts from the curriculum," and that he would be "very surprised if the major in theatre is cancelled in the foreseeable future."

He also said that he is totally in favor of supporting the performing arts at Hamilton so long as "support" means continuing their existence as an integral, working part of the Hamilton community for all interested students.

Despite the administration's reassurances, there is still considerable skepticism in the "Department of the Higher Up's" true commitment. Carol Bellini-Sharp, associate professor of theatre, was a member of the department before the 1978 Hamilton-Kirkland merger. She saw attendance at events and numbers in the department's classes drop after 1978, and saw little encouragement from the administration.

She sites the replacement of the proposed performing arts center by a concert hall as the most recent evidence of lack of support for theatre at the college — a performing space only really practical for practices and performances by the music department. There is also a total lack of arts-oriented material in the *Hamilton Alumni Review*, a magazine supposedly representative of the College's current trends.

The ambiguities and lack of commitment from the administration accompanied by the implication that the performing arts are in no more danger than any other department on the Hill can assure us of only one thing: the arts will continue to lead a very tenuous, uncertain, and, most importantly, unconfident existence at Hamilton.

Arts

Senior fellow Mischa and Russia

by Jim Morey

If Russia was a "riddle wrapped in a mystery inside an engima" for Winston Churchill, surely Russian literature presents similar puzzles and riddles to the American reader. Understanding anything as intricate as the role of the serf in Russian literature requires dedicated study. Intelligent and serious study is exactly what Mischa Cooney, one of four senior fellows at Hamilton this year, demonstrated in Wednesday night's lecture "The Serf in Russian Literature: A Literary Emancipation."

Prior to the emancipation of the serfs in 1861, as Cooney pointed out, only five percent of the Russian population were not serfs. Early in the 19th century Russian authors and readers carried on a "dialogue" within this elite five percent to the exclusion of the illiterate serfs, but toward the middle of the century serfs figured more and more prominently as characters. Cooney identified four stages, consonant with literary trends, to explain the serf's literary emancipation. In the earliest stage, Sentimentalism, the serf is a stock character embodying idealized country virtues. Just as the serf fills an economic role, his literary role is that of the "noble beast." With the emergence of Romanticism and the new emphasis on the individual and on introspection, the serf almost disappears from the literary picture. Despite their large numbers, "a serf is a serf is a serf," and they are an undifferentiated mass which does not fit into the social pattern. At least the next stage, Naturalism, paid some attention to the serf, but only by presenting precise representations of peasant speech and dress, leading to predictably flat characterizations.

The last stage, Realism, impelled by the writings of Turgenev and Tolstoy, finally recognized the serf's values as a human being. The works themselves best display the scope of this literary and social fruition, and Cooney expressed his hope that the audience would read the literature on their own.

Authors of any country never compose in total isolation from their environment. In the case of Russian writers the links connecting politics and literature are especially strong, even today. Cooney described the network of censors, editors, and critics which compassed the liberal artist. The rise of new thinkers from obscurity is due to many factors, but Cooney explained how Russian authors, by becoming part of the infrastructure of critics and journal editors, effected change.

Cooney's lecture covered a lot of ground, but everything was articulately and often humorously coordinated. Perhaps he thought that he was undergoing yet another oral examination, this time by the audience during the question and answer session, but Cooney handled all the questions with an obvious command of the material.

A superb afternoon of music

After the premier performance of Felix Mendelsohn's *Elijah*, the composer wrote, "Never before has a piece of mine gone so splendidly at the first performance, and been received so enthusiastically by the musicians and listeners, as this oratorio." The performance by the Hamilton College and Community Oratorio Society of *Elijah* on Sunday, May 1, is worthy of the lavish praise afforded by the composer.

Elijah tells the story of the prophet Elijah and his struggles with the wayward children of Israel. The oratorio is divided into two sections by the composer, and further subdivided into "scenes" by the conductor, G. Roberts Kolb, "to facilitate the dramatic flow." This decision was quite helpful in adding to the cohesion of the work, although there are many musical "links" — such as the ending note of a recitative providing the first note of a chorus — which link the musical "numbers" together.

Elijah is a long work, lasting for over two and a half hours. It therefore requires great stamina and concentration on the part of singers, orchestra and conductor. These qualities were very much in evidence during the entire performance. The choir responded to conductor Kolb with precision, displaying the wide range of emotions present in *Elijah*. The four soloists were superb, performing a variety of roles with apparent ease and virtuousity.

Elijah begins with a striking baritone solo, "The Prophetic Curse," powerfully performed by Donald Miller, the chairperson of the voice department at Syracuse University. The role of Elijah is very demanding: not only does the character have more vocal lines than any other character in the oratorio, but the lines are difficult and a sense of character must be created in order for the work to be successful. Miller was well-suited to the role, possessing a powerful baritone voice which never faltered throughout the performance. Particularly strong, both vocally and dramatically, were the recitatives during the "Priests of Baal" scene, and the plaintive "O Lord, Thou Hast Overthrown" during the "Miracle of Rain" scene.

The most moving scene of *Elijah* is perhaps the duet between Elijah and the Widow. The Widow's son is dying and she pleads with Elijah to restore him. Kathryn Carlson sang the role of the Widow, her sweet, lyrical soprano contrasting with Miller's richer tones. Carlson's face was radiant as she sang the joyous response of the Widow to her son's resurrection where a moment before she had been near tears. Her ability to convey the emotions of whatever character she portrayed drew the audience deep into the work. Kathryn Carlson is a recent graduate of Smith College, and is currently pursuing her master's degree at Yale. The abilities she demonstrated in *Elijah* seem to forecast a brilliant future.

One of the challenges a soloist often faces is to blend with other voices. Carlson and Janet England, the mezzo-soprano soloist, demonstrated their great musical sensitivity during a shimmering duet of "Angels." England's role was all the more difficult as it was written for an alto voice part. She showed no sign of this fact, however, dipping into the lower notes with ease, avoiding the overly dark quality which often mars an alto solo. England's "Jezebel" during the second half of *Elijah* was electrifying, stirring the eager choir, who portrayed "the Crowd," to fury.

The tenor solos often provided a commentary on the action or a counter point to the baritone solos. Fred Martell, a freelance singer from New York City, sang with a rich but not forced tenor. The recitative "Rend Your Hearts" was particularily fine — powerful yet fluid.

Christopher Brown, a member of the Grace Church Choir in Utica, sang the role of the "Youth." The boy soprano solo is quite difficult because of its range. However, Brown's light tone soared into the upper register, betraying not a trace of tension.

During intermission, one of the oratorio's members remarked, "Now comes the fun part," referring to the second half of the program. While the second half was dramatic — the choir seemed to particularly enjoy the "Fiery Horses" chorus — it is difficult to decide which half of the program was better. Both parts were superb. The choir sailed through difficult fugal sections with ease, then enveloped the audience in warm, rich sound. The choir created the noise of an angry crowd, the plaintive cry of a despairing people, and the joyous praise of the worshipful. They responded very well to the orchestra, soloists and conductor, and seemed to truly enjoy the performance. The final chorus of *Elijah* was strong and joyous, a fitting ending to a superb afternoon of music.

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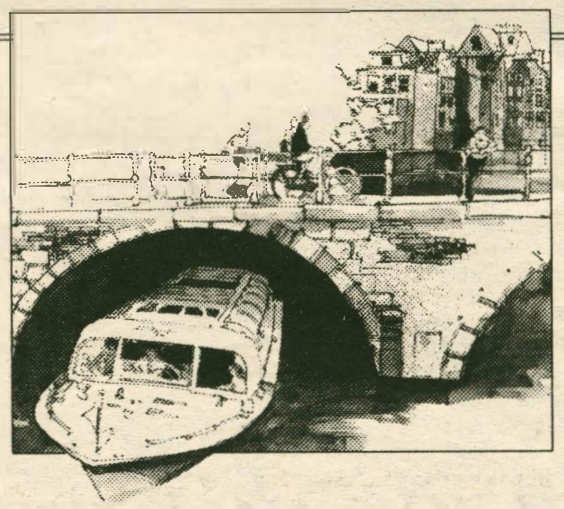

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Sports

The Hamilton College Spectator
Clinton, New York 13323

Howe leads lax to 11-1

by Eric Ebbert

The men's varsity lacrosse team went 2-0 this week, downing Union and Oswego.

Despite days of inclement weather, Union's astroturf field provided excellent footing and a fast-paced game. However, it was Union that set the pace in the first quarter, scoring within the opening minute of the game. Union increased their lead to 2-0 when they scored on a man-up play nine minutes into the period. Hamilton got on the scoreboard when Angus McGrath, a defenseman, used his speed to race downfield and beat the Union goalie. Union scored once more before the period ended, building their lead to 3-1.

Mark Isaf (2 gls., 2 assts.) brought Hamilton close in the second quarter as he went the length of the field to score. After a Union goal, Isaf repeated his earlier feat, beating his defender and scoring. With Union ahead by one and only five seconds left in the half, Mike Mardiney (3 gls., 1 asst.) scored his first goal of the game, tying the score 4-4.

Both teams played aggressively in the third period, (in the first five minutes of the half, the teams combined for five goals) but Hamilton got the best of the quarter. Hamilton scored first when the bearded one, Peter White, took a pass from Bob Howe (4 assts.) for the tally. Union managed to tie the score before Mardiney scored again for a 6-5 Continental lead. Phil Hills (2 gls.) increased the margin for Hamilton as he converted a Howe pass into a goal. However, thirty seconds later, Union scored their sixth goal, bringing the score to 7-6. Co-captain Fritz Minges (1 gl.) accounted for Hamilton's next point on an outside shot, cleanly beating the Union goalie. After another Union score, Mardiney's man-up goal gave the Continentals a 9-7 edge at the close of the period.

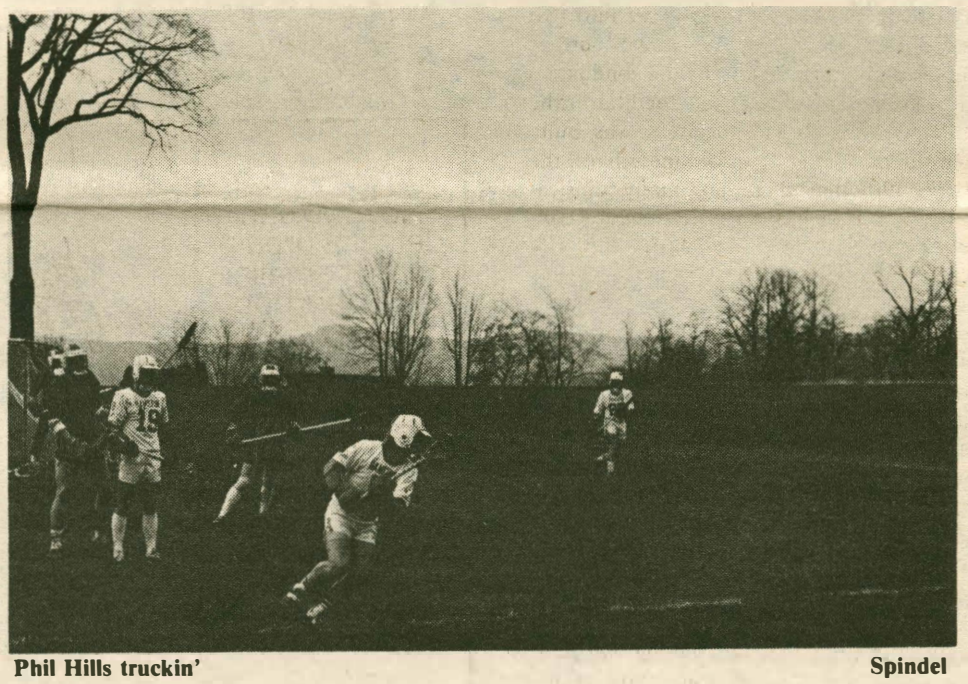
The two teams traded goals in the fourth quarter, as goalie Jeff Olsen (21 saves) and the Hamilton defense stifled Union's offensive threats. The two Continental goals were from Hills and co-captain Caugie Burkhart (1 gl.) on assists from Isaf.

On Tuesday, Hamilton put its skills on display at home, defeating Oswego 15-7. Oswego had built a 2-0 lead before Carter Kennedy, to the delight of the crowd, opened the scoring for Hamilton. Phil Hills (5 gls., 3 assts.) made the score 3-2 when he scored on an outside shot late in the period. Though they were outscored in the first period, for the remainder of the game the Continental defense, consisting of Sal Angotti scoring-threat Angus McGrath, Mark Bixby and goalie Jeff Olsen (8 saves) denied Oswego a good shot.

Bob Howe (2 gls., 6 assts.) responded to an early Oswego goal when he took advantage of an unsettled defense and an excellent feed from Hills. Caugie Burkhart (2 gls.) tied the score and Hills put the Continentals in front for the first time when he scored his second goal of the day.

The third quarter was almost a repeat of the second as Oswego scored early and then was shut down while the Hamilton offense went to work. Goals were registered by Hills, Bob Strandberg (2 gls.) and Mark Isaf (1 gl.), all unassisted.

In the fourth quarter the Continentals managed to score as many goals (7) as Oswego scored all day: six of these goals coming in the first six minutes of the period. Howe opened up the scoring on an assist from Hills; Hills then scored twice on Howe assists. Burkhart made the score 12-5 when he converted a Hills pass. Twenty seconds later Strandberg tallied, again on a Howe feed, and twenty seconds after that, Howe registered another assist, passing off to Minges who scored on a man-up situation. Hamilton's final goal also came on a man-up play with Mike Mardiney scoring off a Howe pass.



Phil Hills truckin' **Spindel**

Ground balls: Hamilton's final game is at home, in the mud, tomorrow against Oneonta. Come, see the signs, the emblem on the Hill and watch Deathball reign.

Brower paces track at Colgate

by Mike Brown

Bill Brower didn't know what to expect when he went to the starting line of the 800 meter run last Saturday. There were strong, gusty winds; it was a humid, overcast day; Albany, a school with 10,000 undergraduates, was rumored to have two 1:57 half-milers; Bill hadn't broken two minutes in the half mile in his collegiate career. But the odds did not deter him. He took the lead almost from the gun and held off all possible challengers, including Hamilton's own premier half-miler, Jeff Pollock. Brower cruised to 1:59.8, thus qualifying himself for the Colgate Open. If he can run a 1:57 at the Colgate Open, Brower will keep his season alive for one more week by qualifying for the state meet.

The Albany meet in which Bill Brower recorded his incredible time turned into another loss for Hamilton. But Coach Gene Long was "pleasantly surprised" that the team was not crushed. "Going against a team with 10,000 undergraduates to choose from, we didn't do all that badly," said Coach Long.

A number of other significant performances were turned in besides Brower's. Tom Lambdin once again won the hammer throw; as usual he qualified for the nationals with a throw of 49.60 m. Peter Tortolani remains the only undefeated member of this year's team as he cruised in 10:03.4 to win in the steeple chase. Steve Morrison's throw of 51.19 m. in the javelin gave him first place, and Ed Dupre took first place in the high jump for the first time in his career. He did so by jumping 5'10".

Other top performers of the day included Kevin Gagnon, who took second at the 200 (23.6) and third in the 100 (11.3); Dave Gordon, who took second and third in the high jump and triple jump; Adam Seidner, who finished third in the shot put; Joe Gottlieb, who captured second in the long jump; Eric Goller, who was third in the hammer throw and shot put; Chris Wigger, who took second in the 110 m. high hurdles; Dom Marangi, who took third in the javelin; Mike Brunner, who took second in the triple jump; Scott Amoye, who captured third in the 200 m.; and Mark Sullivan, who took second in the discus.

The women's meet with Rochester Institute of Technology last Tuesday was the final dual meet ever for Lisa McGann. The captain and lone senior of this year's team saw her squad go out with a win as Hamilton beat RIT 76-60. McGann helped in the effort by taking second in the 400 m. run with a 1:04.9 clocking. McGann will go the the state meet Saturday at Rochester, and she'll compete in the sprint relay. Other top competitors of the afternoon included Gail Cambell, Rachel Arnedt and Chris Culver, who swept the javelin in that order. Cambell and Arnedt will both be going to Rochester. Other sweeps included the 3000 m. with Martha Perkins, Cindy Pensock and Nadine Chanatry; the 800 with Sue Davidson, Mary Gina Trevisan; and Kristen Peterson; and the 5000 with Martha Perkins, Pam Fanning and Sarah Miller. Other highlights of the meet included Kathy O'Connor's win in the high jump and Chris Culver's triumph in both the 100 m. high hurdles and the shot put.

Coach Janice Savitz expects the big guns at this year's state meet to be Cortland, Ithaca, and Rochester. But win, lose or draw, she has to be pleased with this year's team. She brings eleven members of her team to the state meet, the bulk of whom are underclasswomen. The women finished their regular season with a 2-1 record.

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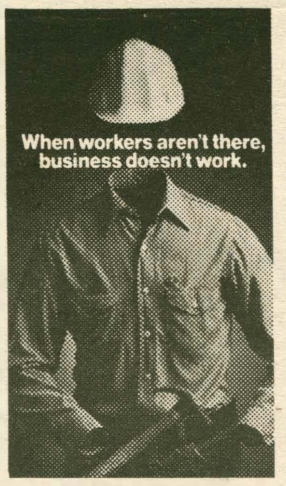

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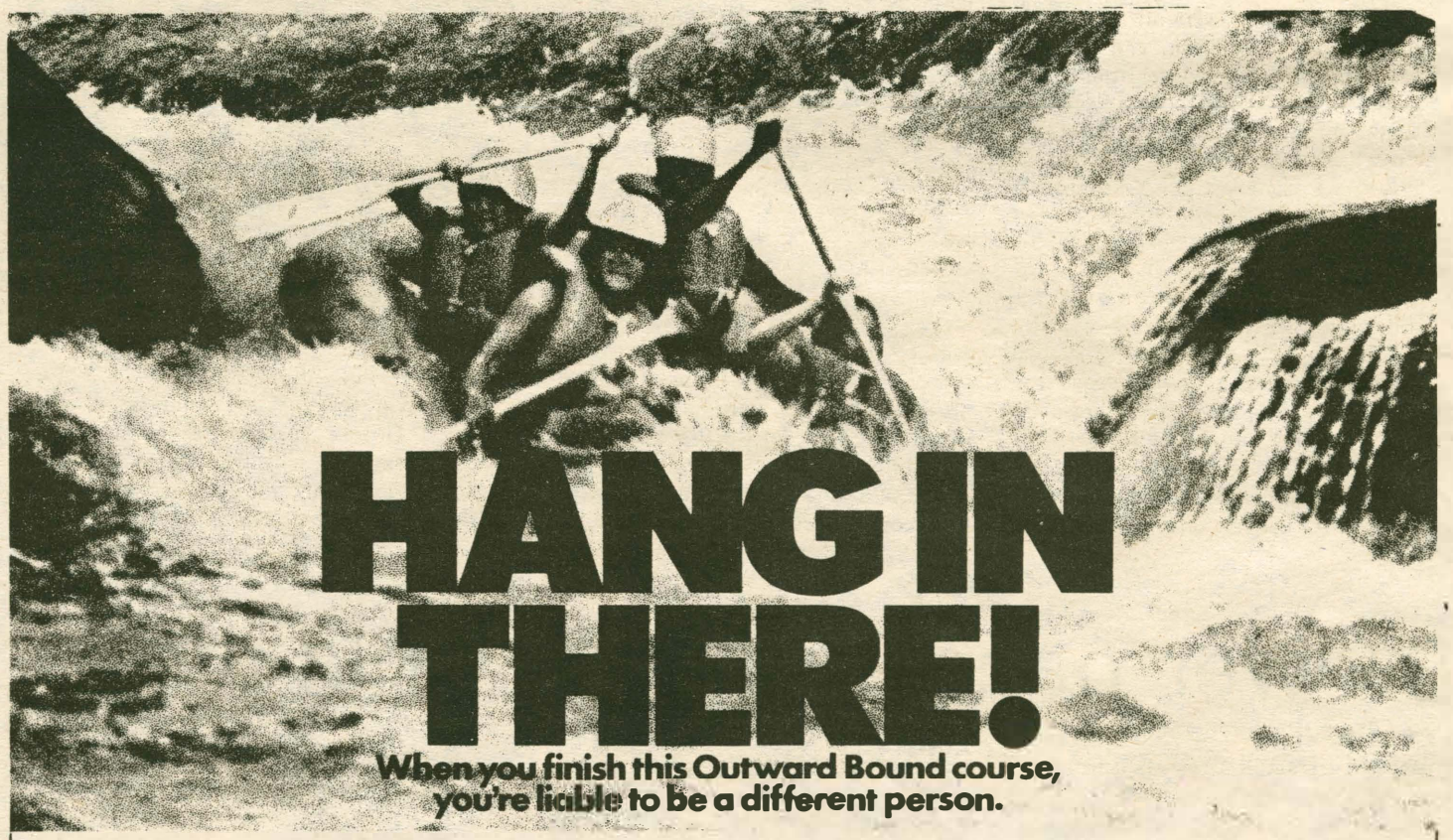

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Sportlite: Tom Lambdin

by Mike Brown

In the spring of 1980, Tom Lambdin made a commitment. He had just tried throwing the hammer for the first time at a meet with Colgate and thrown it 23'50m. Coach Gene Long said later he had seen better discuss throws. But Lambdin was determined to become good at the hammer. He began to work with it day in and day out, studied the technicalities of the event, lifted in the off-season and ran throughout the year.

And he set goals for himself. Sophomore year, it was to qualify for the state meet. His junior year, it was to qualify for the nationals. His senior year (this year), Lambdin wants to make the finals and place at the Division III national championships. Whether he makes that goal or not, his tenacity has paid off. He has thrown 165'5", and Coach Long says he should be able to go as far as 200'.

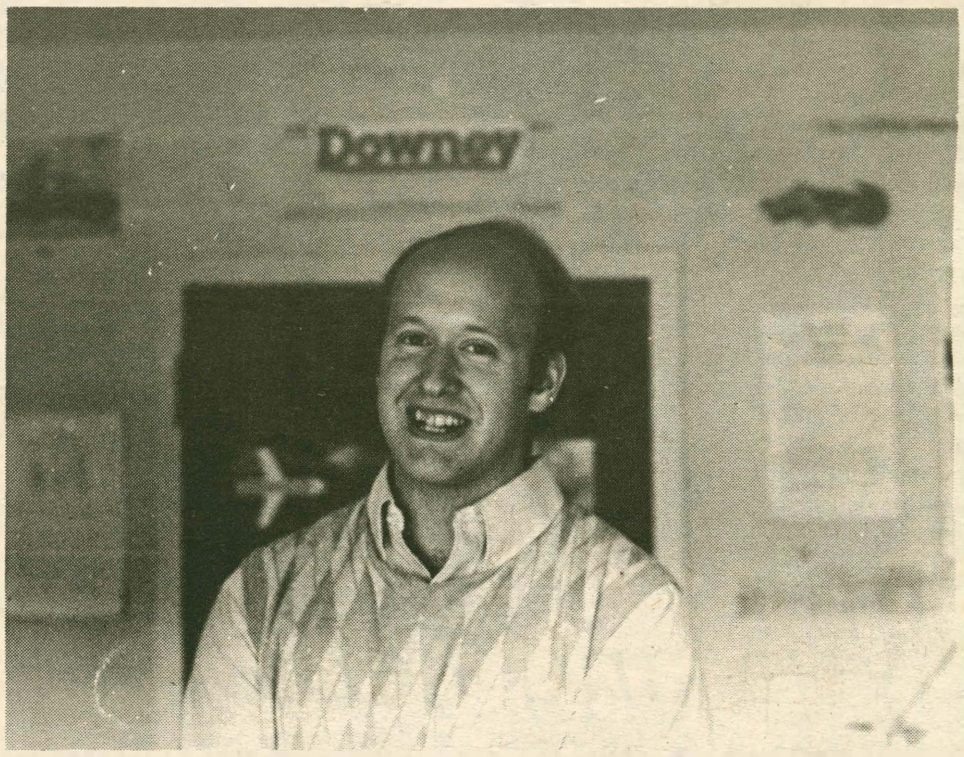
Lambdin's efforts have paid off in other ways. He has won the respect of his teammates as he was elected field events captain for the 1982-83 track season. In addition, he was unanimously selected as M.V.P. of the field eventers for the season by a vote last Wednesday.

Lambdin earns his respect by going out to throw every day. For two hours or more, rain or shine, every afternoon, he is in the hammer circle practicing throws. Coach Long, who has coached Hamilton track teams for thirty-four years, has called Lambdin "one of the most committed" athletes he has ever coached and by far the "most dedicated ever."

As Coach Long sees it, Lambdin's success stems from his incredible hard work. "He knows his event incredibly well. He studies the technicalities constantly." Lambdin's curiosity of the hammer has given him greater information about the event. He has successfully used this information in applying himself to the event. In addition, Lambdin's constant practice has paid off with a steady flow of improvement. Coach Long knows of few other athletes who constantly show progress at every practice and every meet.

Lambdin attributes his success to his continuous goal setting — he sets both short-range goals and long-range goals in almost everything he does in life. Lambdin lets his long-range goal be his ultimate commitment. In the hammer, this is to throw 200 ft. He feels that if he can do this within two years after graduating from college he may even push on and dedicate himself totally to the hammer.

Lambdin, however, also keeps sight of his short-range goals. He realizes he is in a very competitive hammer throwing conference (four men, excluding Lambdin, have already qualified for the nationals).



Tom Lambdin

Thus, he tries as hard as he can at every meet. During this season, there has not been a dual meet in which Lambdin has not surpassed the Division III national championship qualifying mark.

In addition to his throwing of the hammer, Lambdin is a serious student and hopes to find a position coaching next year. His constant discipline and dedication has been a source of inspiration to me and all members of this year's varsity track team.

Hamilton RFC routs Rome

The Hamilton College RFC took to the swamp behind Kirkland last Saturday to face the Rome Rhinos and exploded for their biggest offensive output of the season.

Field conditions were atrocious, but this did not deter Hamilton, and they scored early in the first half when scrum-half Scott Klimo broke with the ball from a five-meter scrum for the try and four points. Reed Pugh, who missed only one conversion throughout the game, made the score 6-0.

Hamilton's next tally came when inside-center Bob Keane broke through the Rome line. With support from outside-center Drew Gerard, a two-on-one developed against the fullback. The fullback took Keane, who passed to Gerard, who then dashed in for another try. With the conversion Hamilton led 12-0.

In the second half Hamilton continued to dominate despite Rome having recruited Art "The Dart" Whittemore and Skip "I'll kick you ass" Keyes for their side. Robby Godosky continued the scoring when Drew Gerard demonstrated that he knows the meaning of the phrase "Look for support and pass" by shovelling the ball off to Godosky on a two-on-one who then took the ball in for four more points. Add conversion 18-0 Hamilton.

Rome got on the board when their prop dummied half the team and snuck into the try zone. With superb scrum play Hamilton went about retaliating for the Rhino try. Winning virtually every ruck, maul, and scrum Hamilton moved down the field. The forwards even managed some offensive play of their own. Unfortunately, prop Greg Robitaille's back career ended before it began when he cut inside on a break, ignoring the three Hamilton players in support outside. Soon Hamilton was near the try line, and a penalty by Rome gave Hamilton a chance to run their Blackheath play. Reed Pugh crashed over the try line for four points and a 24-6 Hamilton lead.

The final try came when Scott Klimo took the ball from a maul and kicked deep to the Rome corner. The Rhino defender misplayed the ball and Bob Keane picked it up and got the try. Final score: Hamilton 28 — Rome 6. The match showed what Hamilton is capable of offensively, with five players each scoring a try.

The B side played the Oneonta A side. Oneonta is a new team without much experience. Oneonta scored first when one of their forwards broke loose and scored in the corner. Hamilton soon retaliated when John McElderry burst outside, broke a tackle, and went in for the try. Ben Moss made the conversion and Hamilton had a 6-4 lead, which proved to be the final score.

Tomorrow Hamilton faces Linwood, Ontario at home.

Rucks and Mauls: AB Rm 8 Yals!

J.V. lacrosse gets nice

The men's j.v. lacrosse team, which began practice in February finally had the opportunity to show their skills, trouncing Utica 16-9 and Union 8-5. This year's j.v. team is probably stronger than any previous year, with quite a few returning players and a strong collection of freshmen with playing experience to bolster the team at all positions.

In their home-opener against Utica College, the Continentals went on a tear; within the first six minutes of the game, Hamilton had built a 6-1 lead. Goals were made by Brooks Donnelly (5 gls., 3 assts.), Eric Ebbert (2 gls., 2 assts.), John Ebeling (1 gl., 2 assts.), Andy Wing (2 gls.) and Warren Miskell (1 gl.).

The second period also produced quite a bit of scoring as numerous penalties were called and both teams capitalized on their man-up opportunities. Ebeling and Ebbert each scored in this period, while Donnelly added two.

John Smalley's three goals accounted for half of Hamilton's second half points, while the defense effectively shut down Utica's attack. The defense, led by Steve Durfee, tri-captain Don Fish, John Gevinski ski, Jay Rod, and tri-captain goalie Tony Kemper, consistantly outplayed Utica in almost every facet of the game. "They were good," Jay Rod noted, "but we got nice." Team spokesmen Ebbert and Gevinski felt the key to the game was Hamilton's ability to beat Utica to ground balls. "Those three-hour Sunday practices sure helped us out there today," Gevinski added.

Hamilton then travelled to Schenectady to face a highly touted Union team. The difference in this game proved to be the Continentals' ability to run three strong middie lines to Union's two. Again the Continentals came out strong, building a 5-1 halftime lead. Donnely (2 gls.) opened up the scoring for Hamilton when he knocked down a clearing pass and fired it into the net.

John Hincks (1 gl.) tossed in a man-up goal to increase the Continental lead to 3-1 early in the second period. "It was nothing really," Hincks remarked after the game. "I practice that 1-4-1 man-up play in my sleep, so it's pretty natural to me by now." The Hamilton defense also rose to the occasion in the second period preventing an aggressive Union team scoring despite numerous opportunities. Coach Joe Kacevich was clearly pleased with his defense's play. "We had to restructure our defense this year because of (John) Gevinski's freelancing. Everyone has to be prepared to slide in case John gets beat: Fish, Durfee and Jay Rod do an excellent job picking up their slides. But I don't want to underrate the defensive play of our middies. They got back quickly, which you have to do against a team like Union."

Gevinski and Ebbert cited unselfishness and enthusiasm as important in the Union victory. Ebbert felt that "they were a legitimate team and we outplayed them. We played well as a team today. A couple of times [tri-captain Erick] Steen had a shot on our man-up plays and passed it off to someone who might have had a better angle. I guess those Friday morning practices are really paying off."

The j.v.'s final game of the season is today against North Country.

Faculty win IM volleyball

On May 4 the faculty volleyball team completed its second undefeated season in three years, winning the intramural power league volleyball championships. The conclusion of the previous championship season (1981) represented the first time that a faculty team had ever won such an event. To add further to the proof that Hamilton instructors are not as aged as might be supposed, it can be remembered that the faculty basketball team won 17 straight to take this year's B championship.

Expression

Introduction: People of history

Larry Goldfarb

Each and every day, Jews are expected to go to synogogue and read the Torah. The Torah, the Old Testament, is the ancient history of the Jewish people. It begins in Hebron with Abraham, Isaac and Jacob and concludes with the people settled into the land of milk and honey, Canaan. This land of milk and honey today, is known as the State of Israel. The Torah takes an entire year to complete, but in actual fact, it covers tens of centuries.

The first portion is read in September (the Jewish calendar conforms to the fiscal year). At or around March or April, the Jews find themselves building the great pyramids in Egypt. In the prior period, the Jews were persecuted, mangled, beaten. But now, thanks to God and/or the low tide in the Red Sea, the Jews escaped the Egyptian Pharaoh and found themselves on their way to the promised land. I feel that if forced to walk from Egypt to Israel, say Tel Aviv, it would take a week or so. It's only about a half-hour plane ride. It took the Jews forty years. Along the way, Moses got the ten commandments and they had to fight a few wars. But forty years. . .

The behavior of the Jewish people in The Bible has been characterized as brave, noble, courageous. Looking for religious freedom, the Jews were constantly tormented. The Torah, in other words, is the story of the Jews' quest for freedom. Without going into extreme detail, the Jews were forced out of Canaan by the Romans and persecuted throughout Europe.

In Russia, in Spain, and finally by the Germans in Poland and Germany, the Jews have suffered. While Jewish history doesn't explain the rationale for the deaths of six million Jews, it does inform about the forty-year trek through the Sinai. In essence, it says that God was testing the Jewish people. He was determining if they were worthy. Thus the phrase "the chosen people" has come about. So, if we interpolate the lessons of The Bible to the demise of six million during WWII, we can understand the formation of the State of Israel.

The Jews, who everyday study their history, are a people of history. Menachem Begin who is a religious Jew did not have to see *Sophie's Choice* to feel the Holocaust. *Sophie's Choice* depicted a Jewish sympathizer being asked to chose which of her two children she wanted to send to the gas chamber. He didn't have to see *Massada* to know how Jews died for their religion. In short, he is not influenced by present world realities or even the current past. He is a man of history. Hence, the Israelis, having mounted one of the world's strongest armies, are after one and only one thing: peace and religious freedom. "Country should not raise sword against country." It is a credo of the Jewish people. Sure wars have to be fought, but the Jews do not fight to conquer; they fight to protect.

As you read the two articles on the Middle East and the crisis in Lebanon, the reader should keep the recent and the ancient past of the Jewish people in mind. While it may not be rational in the short run, the Jews are not aiming to be a short-run people.

Syria and Lebanon

Geoffrey D. Schad

Much of discussion about Middle Eastern affairs these days focuses on Lebanon, particularly the role of Israeli occupation troops in that country. This concern with Israel is admirable, but public consideration of the Lebanon issue has tended to overlook one very imporant actor, Syria.

The importance of Syria's role in Lebanon is supported both by history and by current events. Lebanon, historically, was part of Syria up until the establishment of a French mandate over the region in the wake of the Ottoman collapse in World War I. France took advantage of its former role of protector of the Maronite Christian minority during Ottoman times and its position as mandatory power to create a Western-oriented state led by Christians. While Syria has been forced by events to recognize Lebanon's independence, it has continued to feel a special relationship with Lebanon, a feeling which has been expressed in Syrian policies since independence in the forties, and expecially during and since the Lebanese civil war of 1976.

In 1976, faced with civil war between Lebanese Christians, Lebanese Muslims, and Palestinian refugees, Syria intervened militarily. Initially, Syrian forces acted in cooperation with the Palestine Liberation Army (P.L.A.), the regular forces of the P.L.O. armed and trained by Syria. As the war went on, however, the Syrians recognized the dangers of prolonged instability in Lebanon and moved to bring an end to the fighting. As members of the Arab League, the Syrians recognized the legitimacy of the Christian-led Lebanese government, and so came to fight the P.L.O., enemies of the central authority. When a lasting cease-fire was finally reached, the continued presence of Syrian occupation troops was institutionalized by making them the largest part of an Arab League-designated peacekeeping force.

The Syrians have been in Lebanon ever since. During their occupation of most of northern Lebanon the Syrians have been seen as supporting Muslim Lebanese and Palestinian factions. The question of whether or not the Syrians would withdraw became moot after this summer's invasion of southern Lebanon as far as Beirut by Israel. Although Syrian and Israeli forces did not clash in numbers, the already high tensions between the two states were heightened still.

Since the establishment of Israeli occupation little progress has been made toward reaching a settlement. Despite U.S.-sponsored shuttle diplomacy and Israel-Lebanon talks, the primary obstacle to the withdrawal of Israeli troops remains the presence of Syrian troops, and vice versa. Even in the absence of Lebanese problems, however, the Syrians are an important element in a broader Arab-Israeli settlement.

A significant reason for the importance of Syria in a broader settlement lies in its support of certain Palestinian factions. The P.L.A. and other groups operate within the Syrian zone in Lebanon, and many Palestinian factions work from within Syria with government aid. In fact, Syrian-Palestinian relations may be a significant cause of the recent breakdown of P.L.O.-Jordan talks and Jordan's rejection of the Reagan plan. Hardline Palestinian factions, both within and without of the P.L.O., have pressured P.L.O. leader Yasser Arafat not to accept the Reagan plan, and to keep his own base Arafat has had to bow to their demands. While Arafat has not given up on Jordan, it is evident that there will be no softening of the Syrian-supported Palestinian position. The Syrian denunciation of the American plan as "imperialist designs" demonstrates this point, but even more telling is last month's assassination of Dr. Issam Sartawi, a P.L.O. moderate who favored direct talks with Israel. The Abu Nidal faction, outlawed from the P.L.O. in 1974 for an attempt on Arafat's life, has claimed responsiblity for the killing, making it a clear warning to Palestinian moderates. The Abu Nidal faction is located in, and strongly supported by, Syria.

It seems evident that no settlement, whether for Lebanon or for the Arab-Israeli conflict as a whole, can be achieved without some Syrian involvement. That the present Syrian government of President Assad will moderate its tone is unlikely. Too many factors, including the Soviet support of Assad, the presence of large numbers of Palestinians in Syria and Syrian-occupied Lebanon, and the recent annexation by Israel of the Golan Heights, taken from Syria in the 1967 war, work against such a move. However, given the volatile nature of Syrian politics, particularly in light of the violent uprising in Hamah in February 1982, it is not unlikely that Assad might fall in the near future. Whether new leadership in Damascus would make a difference is unclear. Despite these uncertainties, the importance of the Syrian connection must not be overlooked in discussions of a Middle East peace, particularly in Lebanon.

The tragedy of Lebanon

Michael Ranis

Not humanitarian concerns or moral indignation, however justified they may be, provide an explanation for the Lebanese tragedy. The sad truth is that Lebanon, once called "the Switzerland of the Middle East," is the victim of foreign interests (in chronological order: the Palestinians, Syria and Israel) and of its own disintegrations. And Lebanon is as likely a victim of foreign power manipulation as there can be: weakened by its internal fragmentation it had become the fertile ground of Palestinian entrenchment, Syrian intervention, and Israeli muscle flexing.

Over the years Lebanon has seen a lot of bloodshed, much of it resulted from the violence which one faction inflicted against the other. As Switzerland, Lebanon is a political entity encompassing a variety of ethnic groups: Moslems (Sunni and Shiite), Christians (including the Maronites) and Druze. Unlike Switzerland, however, Lebanon did not develop into a "consociational democracy." Lebanese elites were unwilling to bargain and compromise; on the contrary they incited followers to hatred and war. The dynamics of conflict were further propelled by yet another cleavage: that between the *hamoullahs* (families or clans) within each ethnic camp. The Maronites fought Faranjieh's Falange who in turn fought Kateb's Falange; Jumbalatt and Saeb Salam (Moslem leaders) have been at odds with each other; factions within the Palestinian community used violence to settle their disputes.

Michael Ranis is a visiting instructor in government at Hamilton.

More than troubled by its domestic conflicts, Lebanon avoided as best it could direct involvement in the Arab-Israeli conflict. After 1948 it would not participate in another war. It publicly stated its support to the Arab cause (if nothing else, to ensure that internal peace would have a chance), but the border with Israel remained calm for a while. Nonetheless, civil war broke out in 1958, and constitutional conflict as well as violence continued to shake the country thereafter. Furthermore, the border with Israel was not to remain quiet forever . . .

On September 16, 1970 Jordan's King Hussein proclaimed martial law and launched a campaign which forced the Palestinians and, more important, the PLO out of the country. After 1967 Jordan became the headquarters, training ground, and "launching base" for PLO activities. Israeli retaliation inflicted severe damages on Jordan. Western powers demanded that the King curb Palestinian terrorism. Hussein was worried about the likelihood of losing control over his kingdom as the PLO ostentatiously "governed" their own areas producing the instabilities of a "state within a state." Driven out of Jordan during that "Black September," the Palestinians and the PLO moved to Lebanon; after all Lebanon would find it more difficult to control them and it too bordered Israel.

Raids on Israeli settlements in the north were followed by Israeli retaliation against PLO bases in Southern Lebanon. PLO actions against Israeli institutions and delegations in Western Europe (Munich 1976) led to Israeli air raids over Beirut. Lebanon was now fully incorporated into the Arab-Israeli conflict. The animosity between Christians and Moslems increased as Christian leaders denounced the Palestinians (mostly Moslems) as the source of all evils falling upon Lebanon. Clashes between the various ethnic groups and fractions became more frequent and more violent. In 1976 the refugee camp at Tel Zaatar was first put under siege and later destroyed. A sign posted outside the camp read: "It is the duty of every Christian Lebanese to kill a Palestinian." Palestinians retaliated to the Tel Zaatar massacre by devastating Tyre. Lebanon was becoming more turbulent and unstable.

Everlasting constitutional crises and violent clashes were conducive to a growing political vacuum and Syria was to make the most out of it. Aspirations to establish a "Greater-Syria" appeared to take on new life. In the context of modern international politics this could well take the form of establishing a "sphere of influence." The civil war of 1978 provided the opportunity. Syrian military forces entered Lebanon to impose peace (they also claimed that they were preventing Israel from taking full advantage of the political decay). Old friendships and coalitions tumbled as power-greed reigned. The heavy casualties that the Syrians inflicted on their allies the Palestinians (!) caused Arafat to cry-out "Genocide" and seek refuge in the

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Expression

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diplomatic maneuvers of the Arab League and Saudi Arabia. The only limitation on Syrian presence in Lebanon was defined by Israel. Syria was not to cross the Litany River in southern Lebanon (an area which came gradually under the influence of Israel). Still, the new configuration in Lebanon was perceived as a threat to the Israelis; now Syria had military installations (including missiles and radar) flanking Israel on two fronts.

Pressured by the United States, Egypt, Western European countries, and world opinion, Israel's psychological retreat to the the status of a pariah nation was being compensated by its rigid holding of the West Bank, its settlements policy, its stipulation that anything (or almost anything) endangered its survival and had to be confronted head-on and in full force.

Above all, the Begin government saw (and still sees) security in terms of: 1) territorial control over the West Bank and 2) minimizing the political threat posed by the PLO. The political capacity of the PLO was enhanced with its growing popularity in the West Bank. Terrorist activities over the Lebanese border, even if not the scale seen in '74 or '75, were painful. And, then there was also the Syrian threat in the Bekaa Valley. All of these factors (and others) led to the decision to invade Lebanon, drive the Palestinians out, and inflict severe damage to the PLO's status in the Middle East and the world.

In the hot months of last summer Lebanon thus became the victim of its own weaknesses, fragmentations and of Israel's brinkmanship. Lebanese sovereignty was not respected; but then, it had not been respected before by either the Palestinians or Syria. The tranquility with which the world watched Israel's invasion attests to that particular attitude towards Lebanon: it was (and is) a "free for all."

Notwithstanding, moving beyond the Litany River and the self-imposed 40 kms. was perceived as an infraction (international hypocrisy is not much different from human, day-to-day hypocrisy). Worse yet, surrounding Beirut was an ominous threat to peace. In the meantime, Christians saw the opportunity to castigate the Palestinians and to secure political advantages in Lebanese politics. The invasion provided for new opportunities and for drastic changes in the domestic balance of forces. Thus, Bashir Gemayel's murder was an attempt to arrest the trend toward Christian hegemony, and the wild, beastly massacre of Palestinians at Shatila was not only retaliation, but also a *tour de force* to establish Christian (Falange) supremacy. Even though the Israelis were not directly responsible for the massacre, they must be seen as indirectly responsible for these acts (and that is the way the Israeli Commission of Inquiry saw it too). That the Falange was not stopped is partly understood from the above analysis: the Falange and the Israelis were on the same side of the fence in that their political interests coincided.

and its military pride was badly hurt. The PLO lost much of its military strength (tons of armaments and ammunition were also captured), its political organization was, at least momentarily, cracked and upon the population came death and another dispersion. Lebanon was destroyed economically and (to a lesser extent) politically. Can a new Lebanon emerge from the ruins of 1982? Many expressed hopes it would, and almost as many thought it could. Yet, examine again the arguments put forward here and it is apparent that the chances are slim. Israelis, Syrians and Palestinians continue to have diverging interests unified only by the fact that they do not include a strong, independent Lebanon. Such a strong Lebanon would of course contribute to peace in the Middle East, but that requires the withdrawal of foreign forces *and* a relinquishing of "spheres of influence" in Lebanon. Neither of the parties wants to take that risk (the old "prisoners dilemma" again). The Israelis, for example, would rather strengthen Major Hadad's forces in the south (contributing thereby to further political fragmentation in Lebanon). Poor Lebanon, its own weaknesses and their inernational consequences has already produced a tragedy, and these same dynamics herald more sorrow in the future.

Op-Ed

If I ran the zoo

Spencer Finch

' "It's a pretty good zoo," said young Gerald McGrew, "and the fellow who runs it seems proud of it too." "But if I ran the zoo," said young Gerald McGrew, "I'd make a few changes, that's just what I'd do." '

If I ran the Bristol Campus Center, I would install gas pumps, double the restroom capacity, and establish the best Thru-way reststop this side of Schenectady. The bookstore would be expanded to include all of the Hamilton College trinkets which are not currently available in the substantial giftware department (i.e. Hamilton hubcaps, salt and pepper shakers, and training bras). The book section would be cut back to contain a marvelous collection of Harlequin Romances and cheese doodles. The Hub/Pub and the game room would, of course, remain unchanged.

If I ran the Alumni House, I would turn it into a half-way house for alcoholic alumni No doubt, a substantial addition would be necessary in order to satisfy the exhorbitant demand, but Hamilton does not turn its back on wayward alumni.

If I ran Communications and Development, I would travel around the country in a black Cadillac chatting idly about broken legs, cement shoes, and my friends in Sicily. I would not grovel; I would not beg; I would not tell rich alumni how important they are to the school. And I would not name rooms in janitorial closets for me. If your name isn't Johnson, Root, Burke, or Bristol, you would not see your name in lights. I would carry a submachine gun; I would delve into the personal lives of our wealthiest alumni, and I would play on their guilt until they whipped out their checkbooks. You don't make money by being a nice guy.

If I ran the Root Art Center (the "RAC"), I would either change its nickname, or install a torture chamber (or No-Tell Motel, depending on how you look at it) in the basement. I don't believe in false advertising.

If I ran ARA (which I wish upon no one), I would order out for lunch. I would establish a clean plate club to reduce waste and install a library "gotcha" system to reduce theft. All the food would be magnetized, and anyone who tried to walk out with leftovers would receive a swift belt in the stomach from the new non-sexist anti-theft device. Frankly, it is beyond me why anyone would want anything from the dining halls (sort of like souvenir hunting on Three Mile Island), but apparently, it's quite a problem.

If I ran the Admissions Office, I would install a drive-up window where stocks, bonds, and unmarked currency could be deposited before the interview. Anyone who donated a building, new football jerseys, or massive amounts to my slush fund would be rewarded with special admissions criteria for the children. (Is this a change in policy?) The test would consist of one question: If you've spent three summers on Martha's Vineyard, six summers on Nantucket, and eight summers in Newport, how old are you?

If I ran the Health Center, I would insist that the doctors be subjected to their own physical examinations (to better understand the trauma), and I would sponsor occasional redlight specials on contraceptives.

If I ran the library, I would give all of those people who frolic on the second floor a house and a budget so that they could have a real social life. If they didn't want a house, I would set up a concession stand and sell food, drink, Lacoste Menswear and Don's Rok teeshirts for incredible profit. I would install a noise meter at the reference desk which would give an electric shock to anyone who spoke louder than 40 decibels. Of course, phone conversations would not be exempted.

If I ran the physical plant, I would make the Hamilton Collegc Golf Couse the Pebble Beach of the Mohawk Valley. We would have eighteen holes, a spacious clubhouse, power carts, and the frisbee teams would practice elsewhere. I would discontinue the current harsh labor practices and allow coffeebreaks for the workers and even provide trucks so they could drive (individually) to those coffeebreaks.

If I ran *The Spectator*, I would switch to a *National Enquirer* format because we have so many "inquiring minds" on campus. I would sell it in the dining halls by the Validine machines, and headlines like "Carovano is Controlled by Extra-Terrestrials" or "Dunham Haunted by Ezra Pound's Ghost" would grace the front pages. Weight loss, horoscopes (who will Liz Taylor marry this week?), and the Wall Street gossip would prevail.

"Yes, if I ran this zoo," said young Spencer McGrew, "I'd throw in the towel and head to Peru."

Home Graduates

Jonathan F. Mack

After graduation comes the big step forward — but not the big step backward. Graduation is at the end of May, but the bank training program starts in early July, professional school starts in September, or job hunting starts . . . soon. In the interim, the graduate returns home for a final bout with adolescence. Parents are moved by the often exalted commencement ceremony. But Mother often sheds a tear too soon when her achiever graduates, for he still has a few weeks in which to mess up his room. After listening to lofty talk about the "Real World," the graduates quickly scrap their caps and gowns and head home to mess their rooms and sleep late. No one needs to tell them they earned it. The first morning when the new graduate emerges at noon expecting breakfast and the mail, Mother treats it as his due reward. But as reward becomes license and May becomes June, the regression to adolescence becomes clear to her. For some it is just June — for others, just the summer — for a few, an extended siege. Thus from Scarsdale to Greenwich to Locust Valley (The Bermuda Shorts Triangle) parents are suffering through a grey area in their progenies' developement. After they are students, but before they are fully franchised adults, we can only call them "Home Graduates."

In most cases, the Home Graduate has not kept up with his local friends, so during his furlough he can only eat, sleep and spend. Luxuries unknown during the semester, such as Entenmann's coffee cakes and Pepperidge Farm cookies, should be stockpiled well in advance of his arrival. Six new records and six narrow ties are also immediate purchases once he does arrive. Parents find it natural, for curiosity's sake, to make little calculations of how much the utility, phone and food bills rise upon his arrival. But asking him to contribute towards them for the first time is not so natural

If a Home Graduate has secured a position, he will find only a few personal administrative details that need to be taken care of during his weeks at home. Bank accounts must be transferred, possessions moved, licenses renewed, physicals taken and at worst, future housing arranged. Having survived tight exam schedules, he should have no trouble taking care of these items in the four weeks he is home, or so his parents think. No matter how long he has taken care of these details, he will lay about the house until the point where he has four days to deal with six bureaucracies.

The lethargy of a Home Graduate is even worse if he is the last child to leave home. Under such circumstances the house is more accommodating and the parents less motivated to move him out. With his siblings gone, the final Home Graduate will find fresh rooms to mess up after he has messed up his own. He will have no peers to compete with and a set of parents who will assauge the final child that they hate to see leaving. Like the runt of a litter who finally has sole access to the milk, the final Home Graduate remains until his parents stop perceiving their favor as an offer of suckle and begin to think they are being milked.

The starting date for the training program suddenly arrives, and the Home Graduate experiences an abrupt weaning. He leaves Larchmont, Lattingtown, or Lloyd Harbor — where all that glitters is pink and green — and arrives in Manhatten — where all that glitters is just green. He will not find the drifting days of post-graduation again until he returns to the suburbs for good — not until he finds himself living the kind of roles that Walter Matthau plays in movies — not until he finds a wife who will settle down to become one of the state birds of Connecticut. It is an easy life to satirize, but it is not a bad life. So with emulations of his parents ahead, take the Home Graduate's lethargy not as a sign of indolence or insolence; take it as a rite of passage.

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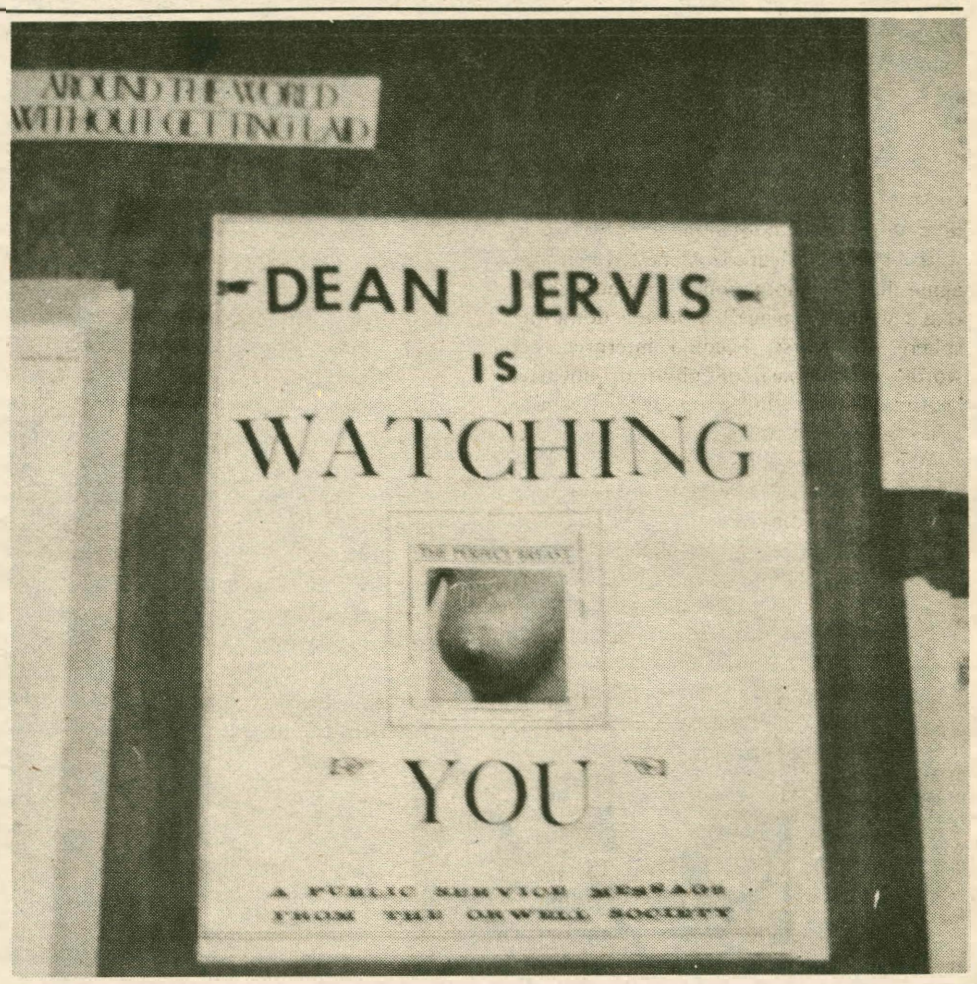
Rogues and Vagabonds

Op-Ed

What's going on here?

Signs like these appear on an average of four student doors in every dorm on campus. Such material expresses attitudes that range from intolerance to threats of personal violence. It creates a hostile and oppressive environment that members of the community are confronted with everyday.

The goal of this documentation is not to restrict anyone from expressing themselves freely. Rather, it is a demand for each person to re-evaluate the motivation for and the consequences of displaying such material. The place for this type of expression at an intellectual institution must be questioned.



What I don't understand is why. Why do these people feel the need to so harshly put down other people? Are they insecure? Does that insecurity justify the use of these exhibitions as the rallying posts for their opinions, to the exclusion of other people's feelings? Are these displays expressions of contempt for women? I believe it is both insecurity and contempt. I'm scared and hurt by the insinuations of these exhibitions. I thought that in our community here on the Hill we could all care more about each other as human beings than this!

— Melanie Hayden

"The central purpose of the college is to develop in its students an understanding of the value and uses of the intellect, and by so doing, to prepare them for a life of enrichment and constructive influence free of the twin provincialisms of *ignorance* and arrogance. It wishes to advance the personal fulfillment of its students, and through them, the *well-being* of others." — Academic Purposes and Goals of Hamilton College.

We find it increasingly difficult to reconcile, in any way, the intolerant, oppressive attitudes on this campus.

— Ann Gillespie & Nancy Rosenzweig

Taping a sign to the outside of one's door is a behavior. What prompts this behavior when the sign says, for example, "We put women in their place"? Lest I get out of line, the sign tells me to be silent and the door displays all over campus show me how: fellate a man, be eaten, etc, etc. Taken to its extreme, such silencing means rape and murder women. I'm being a bit extreme you say — what about the St. Pauli girl and other advertisements? Might the threat implicit in "Woman Eater" be my punishment for not measuring up to the St. Pauli girl? Both tell me it is my function to be fucked. These two ways of objectifying women are simply a range in the *same* value system. This value system affirms, perpetuates and celebrates male power through the degradation of women.

— Mary L. Bonauto

This is an outrage. Such material fosters an atmosphere that is intimidating and unhealthy. I find it disgusting and terrifying, and question the individuals and structures of this campus that perpetuate the unequal power structures and misogynist tendencies they represent.

— Fawne Berkun

When this type of "freedom of expression" infringes upon the integrity and sense of well-being of other members in the community, how can it be justified? Does the right to express oneself freely imply the right to oppress and silence others?

— Erika Luckett

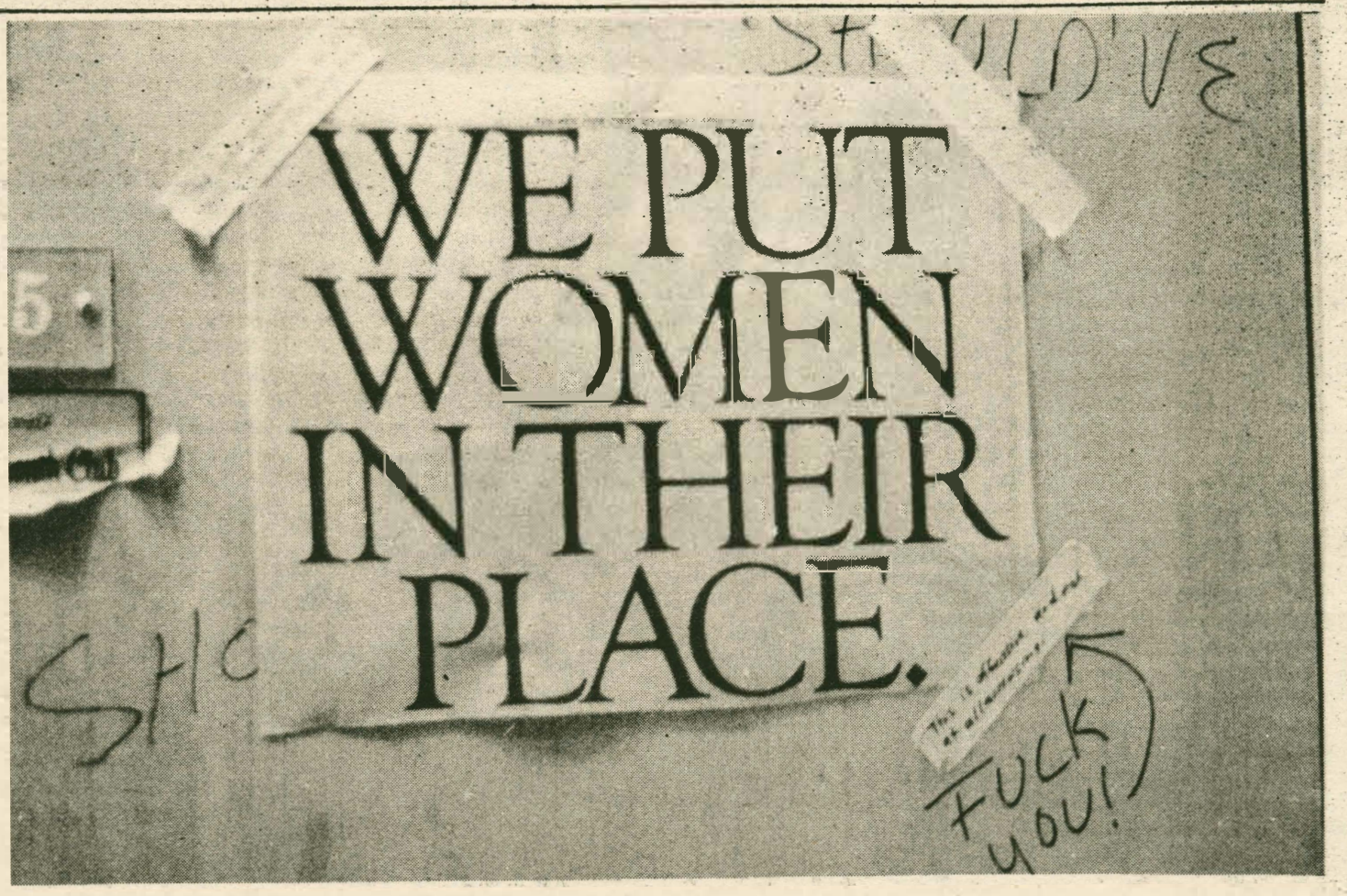
These pictorial statements lead us to the upsetting conclusion that there are boys here — who consider themselves college students — yet demonstrate a perverse and destructive mentality which deserves NO PLACE in our society. If you persist in these actions we'll have to call your mothers.

— Amy Boyd & Miranda Kolbe

How can women feel safe walking around campus at night knowing that some people feel they can "make love to anyone (they) desire." That is not making love. That is rape.

— Karen Porterfield

Op-Ed



"We Put Women in Their Place"; a sign in a dorm, an anonymous scribble on a wall, in a library carrel. At best, I can imagine that the anonymous "we" advocates that "woman's place" is in the domestic sphere. At worst, I could interpret the words as a boast of physical violence against women. Maybe, though, after all, and most optimistically, the sign was "just a joke." I read and see signs and graffiti like this around campus and all I can ask is "what do they mean?"

— Celia Madigan

These signs make me angry — Who are *you* to put *me* in my place? I'll find my own place — hopefully in a community where all people's attitudes and lifestyles are respected. It is getting to the point where women are afraid to leave their rooms, or walk around campus alone because they fear physical or verbal harassment. Worse, I am afraid people are accepting these behaviors as common place.

— Cathy Church

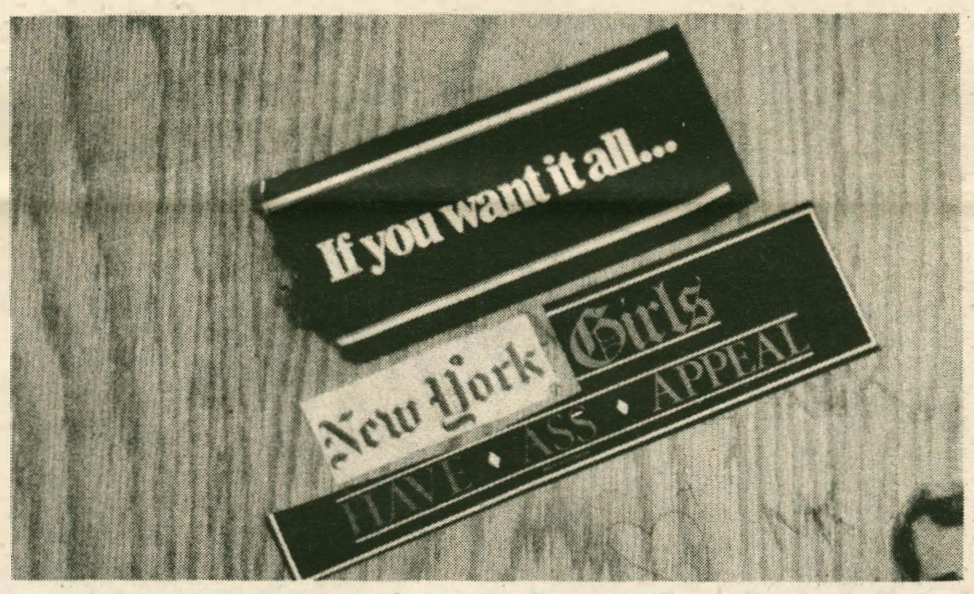
Males are not the only ones to have sexist items on their doors; females have them too. One woman's door contains the statement "A case of social rape." Does this woman think rape is a joking matter? A rape occurs every six minutes in this country.

I do not think it is anything to joke about.

— Liza Tommaney

Why are people proud to put these signs on their doors? Why do they choose to frighten and intimidate me? Until we question this public hostility, our community will never provide a decent and healthy coeducational environment.

— Laura Orth



Academically trained, I will place this phenomenon in its larger historical context:
Once upon a time there was a wicked witch and her name was

Lilith
Eve
Hagar
Jezebel
Delilah

Pandora
Jahi
Tamar
and there was a wicked witch and she was also called goddess and her name was
Kali
Fatima
Artemis
Hera
Isis
Mary
Ishtar
and there was a wicked witch and she was also called queen and her name was
Bathsheba
Vashti
Cleopatra
Helen
Salome
Elizabeth
Clytemnestra
Medea
and there was a wicked witch and she was also called witch and her name was
Joan
Circe
Morgan Le Fay
Tiamat
Maria Leonza
Medusa

And they had this in common: that they were feared, hated, desired, and worshiped. Your pictures, your beliefs, your comments, and your actions are part of a long, varied, and vulgar history."
(Andrea Dworkin, *Woman Hating* (N.Y.: E.P. Dutton, 1974), p. 31-32.)

If you were a Catholic priest and I an unmarried woman during the 15th, 16th, 17th, or 18th centuries you might drown me, stone me, hang me, or burn me on a cross as a witch.

If you were Indian and I a widow of any age or social class you might burn me on a pyre to protect my purity for eternity.

If you were Chinese and I a young female child you might cripple me by binding my feet to improve my social and economic status.

If you were African and I an adolescent girl you might cut out my clitoris, and sew up my labia to create for yourself the perfect bride.

If you were an American gynecologist or psychologist you might perform unwanted and unnecessary surgery on my body or analysis on my mind.

But you are not any of these things.

You are young male Hamilton students, and so you assault my senses, objectify my body, hate my mind, and show deep rooted and genuine disrespect for my existence. Now, I realize that the sins of the fathers are visited upon the sons, *but enough is enough*!!!

— Margaret Wilken Irwin

Letters

Art or bad taste?

On Thursday evening, April 27, bringing along an open mind and a relatively liberal outlook, I went to see Barbara Hammer in the K.J. Auditorium. I was looking forward to viewing some worthwhile cinematic art and possibly hearing an eye-opening lecture on lesbian expression, via film. What I heard, although far from eye-opening, was fine. What I saw, on the other hand, was absolutely disgusting.

Of course, one could endlessly debate the questions "What's in bad taste?" and "What is a work of art?" Yet, I feel that Ms. Hammer, through her films, clearly distinguishes the two. That is by embodying the former and failing to attain the latter. For instance, in the film "The Women I Love," she shows one of her loves standing in a doorway naked, swinging a bloody tampon as if it were a pendulum marking time. Deep. Then I was privileged enough to view another performing cunnilingus on Barbara as she simultaneously filmed the action. I do not find this use of film helpful for understanding the so-called "lesbian subculture" or Barbara's "different emotions"; I only find it repulsive and certainly in bad taste.

Greg Carson '86

Being close-minded

To be close-minded used to be an undesirable quality. In my pre-Hamiltion days, the term close-minded brought to mind an ignorant, selfish, and uneducated person. When I arrived at Hamilton, however, I was accused by many people of being close-minded. This was because my opinion differed from theirs — not because I wouldn't listen to theirs. By the end of my freshman year I was convinced I was close-minded. Fortunately there were a fair number of others who felt the same way as I did and we vowed to remain close-minded.

Now we are at the end of our junior year and our thoughts, actions, and opinions have become set. We are no longer tolerant of others' opinions, views, or ways of life. The following are some opinions of a close-minded person: (Remember that if you disagree with this view, we're right and you're wrong. And if you hate us, keep in mind that we hated you first.)

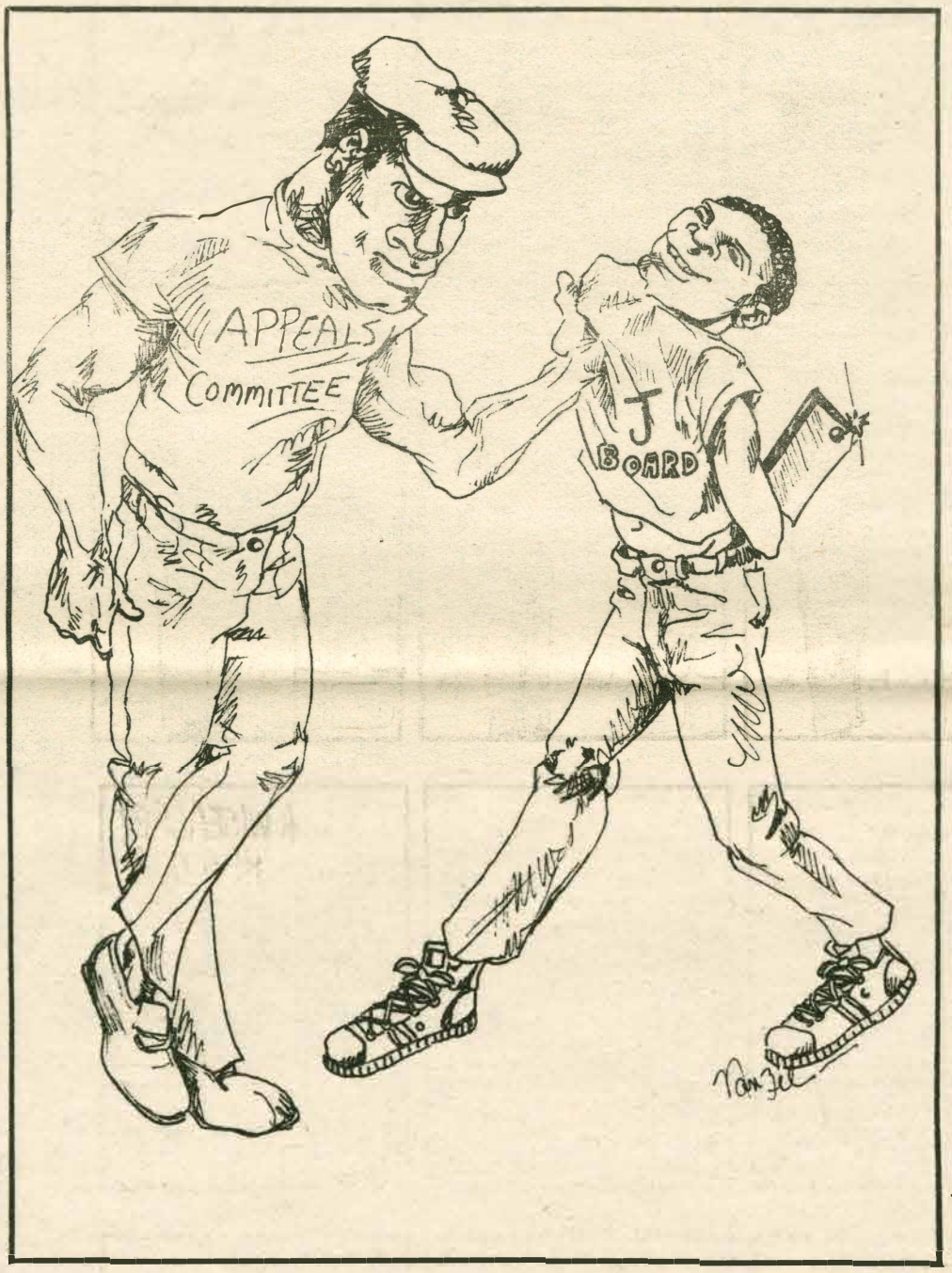
"I don't like the colors pink, lavender, or yellow. I don't like pottery, sculptures that don't make any sense, and paintings that don't look like anything. I don't like wine and cheese parties; I'd rather go to a Gin and Juice party. I would rather go to the Pub and drink beer than go to a poetry reading in the Red Pit. I don't like the other side of campus — I still don't know where List Recital Hall is. If I were asked to live in the co-op, I would transfer to MVCC. I like running, lifting, and drinking; not beansprouts, herbal tea, and smoking dope. When it is springtime, I watch Deathball; not Ultimate frisbee.

"I don't like the fact that *The Spectator* prints anti-fraternity articles every week; Women's Energy Weekend is the only weekend where I look forward to Monday; and I hate green apples. My schedule does not consist of two Comp. Lit. courses, one art course and one dance course. When I meet a friend in front of the library, we talk about where the parties are next weekend, not about peace, disarmament, and the next anti-NUKE rally.

"I don't like it when girls wear sweatpants or those long dresses with stupid tapestry-like patterns, with work boots sticking out — especially at my 9:00 class — just because they are too lazy to take a shower. I don't like it when guys wear earrings in their right ear — if God wanted these guys to have another hole in their head, He would have put it right between their eyes with a .44 magnum. I think it's fine that the gays on campus demonstrated against the Marines for discrimination on the basis of sexual preference — they should let gays enlist in order to check for landmine fields."

It may be obvious that I hate everyone on campus except those who agree with me. It's time we stopped lying. I also don't care if this letter is grammatically incorrect, because I also hated English 110. Everyone is entitled to his/her/its own opinion, right? Good.

Sincerely Yours,
CMS (Close-Minded Society)
Representative



God and Gerry

To the Editor:

In last week's *Spectator* an article written by Gerry Burns concerning the military and God appeared. I have felt the need to say something about these subjects for a great while and I take this opportunity to state what I believe to be truth.

I am a Christian, and I am increasingly alarmed by the attempt to link God with patriotism, capitolism, xenophobia, militarism, and the "American Way". God is *not* an American! God is not a capitalist, and most importantly, God is not a militarist.

Christianity has two principles upon which all the other laws are based. They are to love God in everything, and to love your neighbor as yourself (Matthew 22:37-40). A corollary to the second is to love your enemies (Matthew 5:43-44). Given these three laws I see no plausible way to link God and the military.

Most of the enemies you will have to fight, Mr. Burns, will not be Christians. This is, however, an argument for my side and not for yours. How can anyone, as a Christian, take a non-Christian's life? Do you realize, Mr. Burns, that every non-Christian you kill will go to Hell? You, Mr. Burns, will be a Christian responsible for the damnation of every non-Christian life you end! How do you think the God who commands us to love our enemies will feel about that? Do not think that you do God's will in killing other human beings.

"Soldiers are weapons of evil
They are not the weapons of gentlemen."
-Laotse, Chapter 31

There is no glory to be had in taking human life for any reason, and there is no wisdom in killing.

Your perception of life behind the desk as without meaning is a perception which I, myself, share, Mr. Burns, but to look for purpose within the sham gods of patriotism is dangerous. The "American Way" is not as important to God as popular belief would have it. All governments, however good in relative terms, are lacking in comparison to God's government just as every man, however good when viewed next to other men, is to God as a sinner worthy only of Sheol. I hope that I would be strong enough in faith to willingly give my "American" freedom away in order to save the life of one dirty refugee. God's work will go on as planned regardless of governmental, social or financial systems. God does not need the Marines to protect his children or the truth of his way.

I do not hate you, Mr. Burns. I only ask that you look a little more deeply into the meaning of what you believe. I think you will find both good and bad as are in most every man's views. Throw out the bad and cling to the good. Your life should never be lost to Salvedorian guerrillas who, I am sure, also believe in the holiness of their cause.

Respectfully yours,
Frank F. Davidson '86

P.S. — As to pride and honor, Mr. Burns, the two are mutually exclusive. "When Pride comes, then comes dishonor, but with the humble is Wisdom." (Proverbs 11:2)

P.P.S. — After allowing a few friends to read this letter it has become apparent to me that some do not agree with my statement concerning the damnation of non-Christians. I would ask them to understand that this is a part of Christianity. "I am the way, and the truth, and the life; no one comes to the Father, but through Me." (John 14:6). This does not mean that Christians hate non-Christians. To the contrary, we have to love you all the more so that we might show all non-Christians the goodness and love that is with Christ and God.

Why can't we be friends?

To the Editor:

Mr. Burns:

I was glad to read that you had no part in the writing of the letter which appeared two weeks ago, though I hope that you do not, as *The Spectator* said, support its general message. The only message I saw was "We hate gays." At any rate, this is a reply to your Op-Ed of April 29.

My reactions are mixed. I see two paragraphs of idealism and two paragraphs attempting to justify discrimination against gays. Before I continue I must make it clear that if you want to become a Marine I have no intention of taking away that opportunity. Whether recruiters should be allowed on campus can be debated; the point is that when an organization which discriminates against me is represented at my school, I feel the need to protest.

Your search for a meaningful career is encouraging to me. I hope I also can find a job which is satisfying in more than a financial sense. I saw something with which I could identify in your article, which is why it merits a reply rather than an attack.

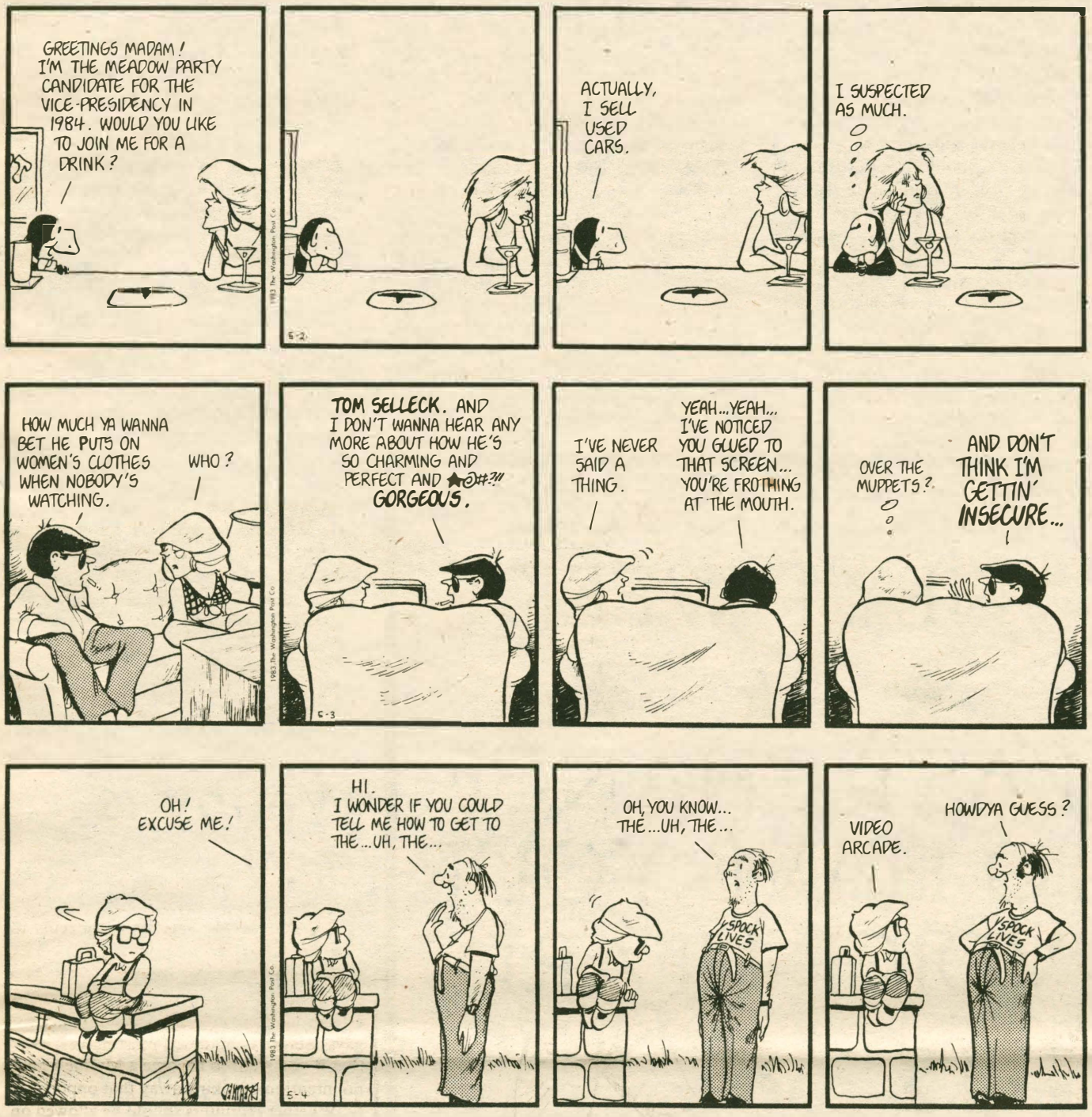
Although the second half of the piece is much less offensive in tone than "Straight as an Arrow," it absolutely enraged me and any other gay person who read it. Imagine how you would feel if someone told you, *for no reason at all*, that you could not be equal to other recruits, could not be liked, could not be trusted, and, in fact, would put an entire unit in danger. Whether you intended to or not, that's what you told me when you said that ". . . equality is emphasized among the recruits . . . " and ". . . each Marine has confidence in his fellow Marine . . . " — then said that the Marines cannot admit gays. That "reason" is nothing more than an excuse to let things go on as they always have, denying the rights of millions, yes *millions*, of people.

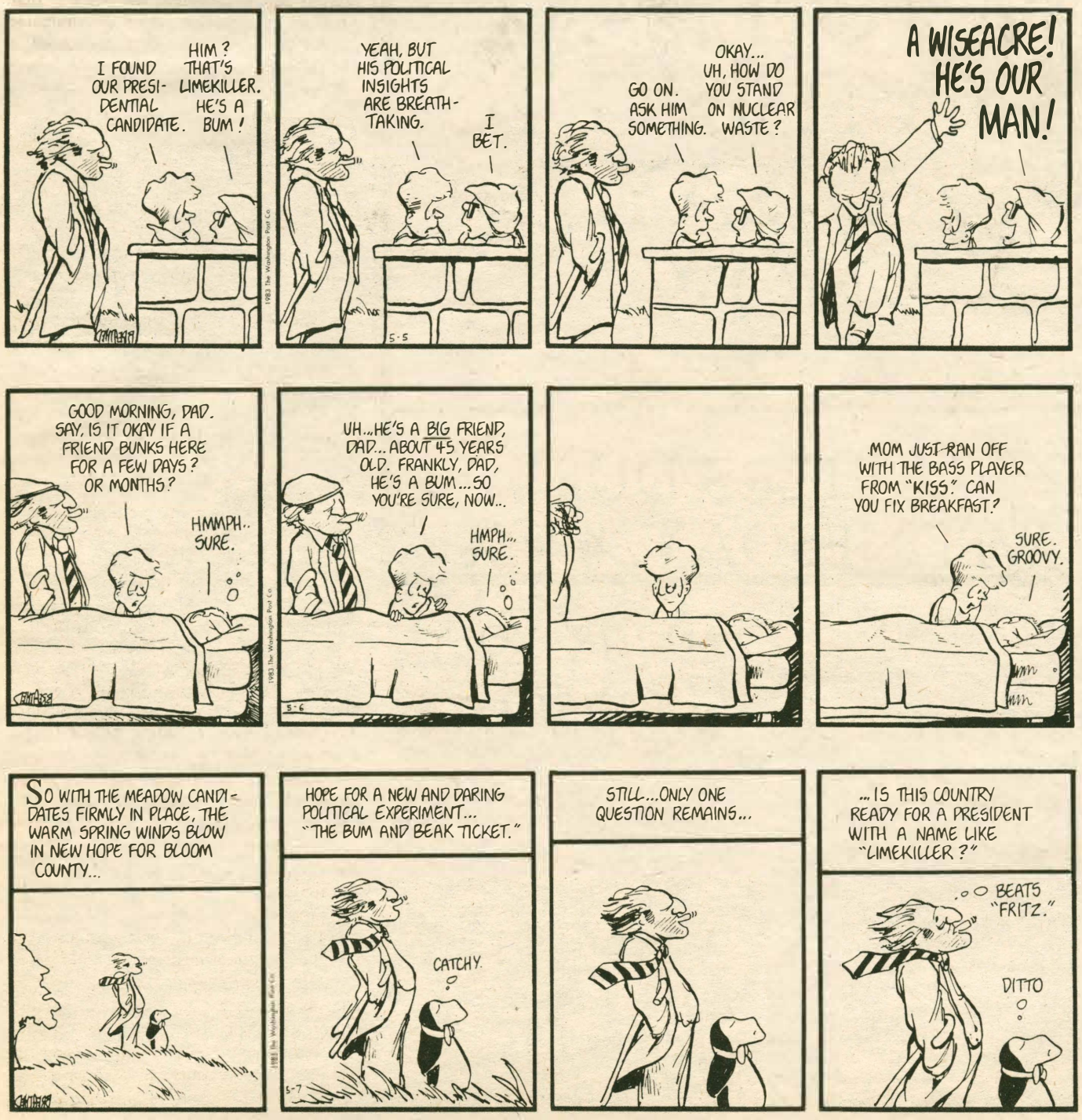
If the armed forces would simply admit that gays are people and start treating them as such, they would find that there are as many kinds of gays as there are straights. But instead we are "those people" who must be avoided no matter what. No one will admit it, but I think that you're all afraid of having another guy crawl into your bed at night and grab you. Give me a break — there are too many fantastic gay men out there for me to waste my time chasing straights.

I know as well as anyone that gays are not accepted by society. Do you have any idea how helpful the armed forces could be in changing homophobic attitudes? Instead they have chosen a very big cop out; the reason given for discrimination is the fact that discrimination exists. This argument just doesn't make sense. Also, to write two

continued on pg. 18

Bloom County


GREETINGS MADAM! I'M THE MEADOW PARTY CANDIDATE FOR THE VICE-PRESIDENCY IN 1984. WOULD YOU LIKE TO JOIN ME FOR A DRINK?
ACTUALLY, I SELL USED CARS.
I SUSPECTED AS MUCH.
HOW MUCH YA WANNA BET HE PUTS ON WOMEN'S CLOTHES WHEN NOBODY'S WATCHING.
WHO?
TOM SELLECK. AND I DON'T WANNA HEAR ANY MORE ABOUT HOW HE'S SO CHARMING AND PERFECT AND ★@#?!! GORGEOUS.
I'VE NEVER SAID A THING.
YEAH...YEAH... I'VE NOTICED YOU GLUED TO THAT SCREEN... YOU'RE FROTHING AT THE MOUTH.
OVER THE MUPPETS?
AND DON'T THINK I'M GETTIN' INSECURE...
OH! EXCUSE ME!
HI. I WONDER IF YOU COULD TELL ME HOW TO GET TO THE...UH, THE...
OH, YOU KNOW... THE...UH, THE...
SPOCK LIVES
VIDEO ARCADE.
HOWDYA GUESS?
SPOCK LIVES


I FOUND OUR PRESIDENTIAL CANDIDATE.
HIM? THAT'S LIMEKILLER. HE'S A BUM!
YEAH, BUT HIS POLITICAL INSIGHTS ARE BREATHTAKING.
I BET.
GO ON. ASK HIM SOMETHING.
OKAY... UH, HOW DO YOU STAND ON NUCLEAR WASTE?
A WISEACRE! HE'S OUR MAN!
GOOD MORNING, DAD. SAY, IS IT OKAY IF A FRIEND BUNKS HERE FOR A FEW DAYS? OR MONTHS?
HMMPH.. SURE.
UH...HE'S A BIG FRIEND, DAD... ABOUT 45 YEARS OLD. FRANKLY, DAD, HE'S A BUM...SO YOU'RE SURE, NOW...
HMPH... SURE.
MOM JUST RAN OFF WITH THE BASS PLAYER FROM "KISS." CAN YOU FIX BREAKFAST?
SURE. GROOVY.
SO WITH THE MEADOW CANDIDATES FIRMLY IN PLACE, THE WARM SPRING WINDS BLOW IN NEW HOPE FOR BLOOM COUNTY...
HOPE FOR A NEW AND DARING POLITICAL EXPERIMENT... "THE BUM AND BEAK TICKET."
CATCHY.
STILL...ONLY ONE QUESTION REMAINS...
...IS THIS COUNTRY READY FOR A PRESIDENT WITH A NAME LIKE "LIMEKILLER?"
BEATS "FRITZ."
DITTO

Personals

Did you know that Dianne Keaton's real name is Dianne Hall??

SK

Love and be loved

— Moratees

Woody —
Like and be liked

— Amon.

CLAIRE —
I LOVE YOU

G.K.

Mango,
One has to pay dearly for immortality; one has to die several times while one is still alive.

— Nietzsche

We have both the power and the responsibility to choose wisely how we will be immortalized.

—N.J.R.

Janus —
You got a shitty number, but I still love you.

— Amos

Kathy,
WELCOME BACK! We all missed you very much.

Love,
Root

SLATERFACE,
What's black and white all over?

Love,
Southern Comfort

Dear Spit,
Thanks for helping me break the law. It's good to be wanted.

— Princess

Petty —
You're the peticular one for me.

M.L.E.

GT —
WELCOME HOME! Now that I've got you back, don't think I'm ever letting you get away again! You're stuck with me whether you like it or not. Lucky for you I love you or else you'd be in BIG trouble! Thanks for coming home babyroo. I missed you.

I Love You,
CM

WAD,
I'm sorry I can't tell ou this in person, but — I've got it. You better get a checkup at the health center as soon as possible

xoxo
you know who

Dan Decorum,
Can I barrow a sweat shirt?
Slick, Davo, torch, Old Man and Sparky,
You blinded me with science

Agent 13

Happy Ninety-one,
The fan needs a new battery and there's no more hot water. But I'm holding on. . .there's only three weeks.

— Smiley —

Will I know you want to leave me. . .

Annie, love the lobster.

WA

Don't worry 'bout the government

Ben,
How are your friends in Paris?

Lost: A pair of opera glasses in a black case along Campus Road between the entrance of the cemetary and the TDX house on Monday evening. A reward is offered 737-8593.

Happy Birthday Roo and Kevin, the family on the road.

CLINTON LIQUOR STORE

Guaranteed lowest prices allowed by law in New York State.

Wine sales daily at discount prices

Meadow Street, Clinton
853-8878

ANNIE HALL

Letters

Why can't we be friends?

continued from pg. 16

paragraphs on freedom and high ideals and then state that discrimination is necessary borders on the hypocritical.

I've tried to explain to you (and everyone else) why articles like yours are so irritating to gay people, but I don't have time to write to *The Spectator* every week. Though your reasoning makes no sense to me, in your article you at least sound human. Why don't you come talk to me and find out what a gay person is really like. I promise I won't try to seduce you. *The Spectator* is demanding action; this is an action we can both take. What do you have to lose except your fear?

Name withheld upon request

Very much the male

To the Editor:

Since the late Professor Graves was obviously very much a male, don't you think it's carrying desexing the language a bit too far to call him a "chairperson"?

Sincerely yours,
Mary M. Mather
A Hamilton parent
and
***Spectator* subscriber**

Vampires give thanks

To the Editor:

All too often individuals on our campus volunteer time and energy without asking for or receiving thanks for their work. On Wednesday, May 4, the Bloodmobile came to Hamilton once again. We think that those students who helped set up and take down the equipment deserve the community's thanks. Rob Paul, Mike Glass, James Heckler, Rich Petralia, Mal Stevens, Bill Pratt, Carla Miraldi and especially John MacAffer and F.W. Pearce, thanks for the help. Your work is much appreciated.

Members of WAS LOS

Someone stole my grey hat

Dear Pub frequenters:

Last week in the Pub, somebody did something that was very noble and sensitive. . . sort of. Observing that my grey cap appeared lonely sitting on a table unattended, this person chose to befriend my cap and liberate it from its apparent loneliness. Well, thank you for your interest and concern for my poor little cap. However, it does have a proper home. For the same typical sentimental reasons that most people enjoy their personal possessions, I would deeply appreciate having my cap returned to me either at the Bristol Office or in a plain unmarked bag through campus mail (Paul DeBruyn Box 1197).

All kidding aside, I know that life is not pretty and that I should not be lulled into a feeling of false security while thriving within the environs of our exclusive little institution. However, I was not begging for trouble by leaving an expensive camera or some liquid assets lying around. While this is a hostile world and times are tough, I would still like to think that I could leave my jacket and cap alone in the Pub to keep each other company for a few minutes. I am certainly glad that my jacket did not fit this capnapper for I would have been out $50.00 instead of roughly $10.00.

In closing, while I have resigned myself to having to leave Hamilton without any career prospects, I am still hoping to graduate with my cap(s). I plead that you help restore my faith and trust in humankind by returning my cap. I do not need or want to know who you are and I am sure that my abducted cap feels the same way.

Cynically yours
Paul DeBruyn '83

LAST ISSUE
NEXT WEEK
★ ★ ★
LAST CHANCE
TO HAVE YOUR
VOICE HEARD
★ ★ ★
IF YOU HAVE
ANYTHING TO
SAY, SAY IT
NOW
★ ★ ★
LETTERS DUE
WEDNESDAY, 4 PM

But I'm always late

To the Editor:

It has come to my attention that, whenever there are certain cultural events happening on campus, there is also a special episode of "Love Boat" that just cannot be missed. So, Ms. Julie Brenner, I give you credit for mentioning the "sparce audience" that happened to attend the Rochester Philharmonic Concert on the 24th. I have also noticed that the Alexander Hamilton Players, of which you are president, are putting on a show! Bravo! More culture! But, my fellow artisan, is it not true that fine and graphic art is recognized under the heading, "cultural activities?" Then why, pray tell, did you go to such lengths to produce such terrible publicity for your show? The poster designed to promote your production lacks any sense of design, balance, or clarity. To combine three completely different styles of type on one page of cheap Xerox bond is a sin. Beyond the lack of creative talent applied to this flyer, could you please tell me why it was so rudely important to signify that latecomers would not be seated? I find this and the general lack of design of the advertisement equivalent in taste to "Diet Coke" and "monogrammed umbrellas."

Dean Bornstein '84

Thank you, Dunham

We would like to say a nice word about our student advisors at Dunham. This year we really enjoyed them; they were never too busy to stop and see how things were going with us. Thanks to them, they have made Dunham a better place to live and work for the year.

Some of the advisors are seniors and we wish them the best of luck when they get out into the real world. For the students that will be here another year we hope that they will also find the time to stop and say hello.

So to all the students at Dunham, we thank you very much for making Dunham a better place to work.

Irene & Wanda

Let it out — on paper

The days dwindle down as the saying goes . . . and I find it more and more difficult to conjure up subjects of interest, much less paragraphs, sentences or words.

I have on occasion, however, found it extremely helpful when I had a problem or a project in mind to just let it all out *in writing*. Large or small, good or bad, put it down. This provides the "Adding machine tape of the accountant" for a writer to go back on to check for errors or poor thinking.

A beautiful thought often reads back as trite, a depressing sentence seems only intellectual, etc., etc. There were times when a letter meant to be a sarcastic, biting complaint sounded more like the ranting of a frustrated hypochondriac when read the next day.

As I read back on this, the only good thing discernable is that I have followed my own advice.

H. Henry Getchell
Class of Hard Knocks

Webby is very upset

To the Editor:

Something about Hamilton's room lottery has been bothering me since my freshman year but, until now, has not had a direct effect on me. Well, it does now and I'm a little irked. Some will call this complaint sour grapes and they are probably right. Still, I will not sleep peacefully until I expectorate those grapes onto paper. Before I continue, let me make it perfectly clear that this is in no way intended to be sexually discriminatory; I feel this issue affects men and women equally.

Last year, President Carovano, in placing fraternities on the off-campus lottery, stressed the need to treat all students equally. Why, then, is there a restriction on the male-to-female ratio in several dormitories, namely Carnegie? This year, the administration declared that sixty percent of the Carnegie residents must be male and the other forty percent female. How is this policy consistent with Carovano's philosophy of not benefitting one group more than the other? I am not advocating a laissez-faire type of administration, but it seems to me that this is a policy that hurts more than it helps.

The only purpose that I can see in such a regulation is that the administration is afraid that men will dominate Carnegie housing, creating a kind of Delta Carnegie. Not only does that strike me as pure paranoia, but why should the administration select one of the better dorms for their heavy-handed meddling? If men place Carnegie at a higher priority than women, why shouldn't they be allowed to live there?

But, like I said, maybe this is all sour grapes. Yet, as a junior, it simply seems unfair that I should not live in the dorm of my choosing, not because of the lottery (thus determined mostly by luck), but because the administration had decided to put an unnecessary limitation on my freedom of choice. I appeal to the reader's sense of self-determination and distaste for cement. While I certainly do not expect perfection from Hamilton's decision-makers, this kind of restriction serves absolutely no purpose except to infuriate students like myself who should be playing golf instead of writing letters to the editor.

John Webber '84
(Living in Carnegie
in spirit only)

Editorial

Doors of perception

With the many unusual and controversial events this spring, it should be no surprise that we have yet another "character" in this semester-long drama — doors, or rather the offensive and downright disgusting articles/photos/quotes etc. pasted on them all across this campus.

What do the people who put up these signs hope to do? Arouse fear? Use the freedom of speech in its lowest extreme? Create controversy for some inane reason? Well, we'll grant you the fact that you've "accomplished" these things, but what have you really proven? Only that you seem to want to show off your ignorance with these dangerous, and inflammatory public displays.

The freedom of expression is a treasured ideal in America — a freedom which America is justifiably proud of. As newspaper workers, we quite obviously value this freedom and recognize its extreme importance. That's why *abuses* of this precious commodity is so dangerous.

We can't make you take down your signs with this editorial. We can only ask you to think over you original decision to post the items and see what you've actually accomplished — nothing except for more hatred and disgust. You won't be backing down if you take the signs down; you'd be stepping up.

Ah, yes, those doors of perception. How easy it is to forget about perception.

On Sunday and Tuesday, two open forums will be held to discuss the limits of public expression. We advise all to attend these discussions to talk over this serious issue.

Op-Ed

At the top of the stairs

Chris Barton, Todd Feitelson & Kevin Whalen

I am aware that many may object to the severity of my language; but is there not cause for severity? I will be as harsh as truth and as uncompromising as justice. On this issue I do not wish to think or speak or write with moderation. Tell a person whose house is on fire to give a moderate alarm, tell them to moderately rescue a friend from the hands of the ravisher; tell a child's mother to gradually extricate her babe from the fire into which it has fallen, but urge me not to use moderation in a cause like the present! I am in earnest. I will not equivocate — I will not excuse — I will not retreat a single inch — and I WILL BE HEARD!

— William L. Garrison in the first issue of the abolitionist magazine, *The Liberator,* which he founded in 1831.

Everyone in the college community should spend some time looking at the door of Carnegie 406. It is the door which was the scene of the most recent J-Board case, so it is of historical interest. More importantly the door is a clear example of the oppressive attitudes which permeate this campus and our society. Due to the extreme nature of the signs, and because we firmly believe that the college community must deem unacceptable such signs and attitudes, we have initiated formal judiciary hearings against the residents of Carnegie 406. Since the J-Board refused to hear our case (they are on strike) our case will be heard, as college procedure demands, by the Student Affairs Board sometime next week. The importance of the issues in this case demands that we express our position publicly.

We want to make it clear from the outset that we do not want to personally attack the residents of 406. We understand the difficult position they are in. We are particularly aware of the fact that the preparation of a J-Board case involves a large amount of time and energy, and regret that we have to force this upon them again. But we are convinced that the toleration of the effects of their door, and the many like it at Hamilton, weighs much more heavily upon the entire college community.

The door is filled with many pictures and phrases. The most prominent, and the one which was the issue of the previous J-Board case, says in large letters "We put women in their place." The phrase comes from an advertisement which Wellesley College placed in the *Times*. In the context of the paper, the phrase was ridiculing the common sexist adage that a woman's place is in the home. Yet the sign has a completely different message in the context of the door of 406. The place that they advocate for women is clearly not the same place that Wellesley College intends for women.

While it has been argued that the sign is merely intended as a joke, the effect of the sign is to encourage anti-social and oppressive behavior. There are many places suggested by the door for women, all of which degrade and propose that the only place for women is doing sexual favors for men. Thus one of the places suggested for women, in a photo captioned with the phrase "an overused weapon," is on her knees providing oral sex for a man. Another sign on the door makes explicit the underlying violence of the word "put" by declaring "make love to any one you desire": the implication is that women exist simply to satisfy men. The final message worth mentioning is the Orwell Society poster of Dean Jervis with a breast pasted over her face. The message is that even if a woman attains a position which might not be deemed her place she is still merely a sexual object.

We contend that such a message clearly violates our freedom and the freedom of the rest of the members of the Hamilton Community to live life with the fullest possible expression. Specifically this sign violates the definition of sexual harassment found in Title IX and incorporated into the College's new sexual harassment procedures. The third definition of harassment is:

Such conduct which has the purpose or effect of unmeasurably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working of educational environment.

This sign contributes to such an atmosphere.

Finally, our friends have criticized us for a lack of toleration. Many people, expressing a basic tenet of liberal democracy, think that unless an expression presents a "clear and present danger" it should be tolerated. We feel that in practice this type of pure toleration becomes repressive, since the minority opinions on campus and in the country are left unheard. Such toleration only encourages a "tyranny of the majority." Certainly the issue at hand is toleration but not superficial toleration. These signs in fact breed and foster intolerance by creating an intimidating environment on campus. Such intimidation deprives everyone of the freedom to live full and equal lives.

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Events

10th Annual Stephen Fensterer Folk Festival

Friday, May 6

- Concert. Robin & Linda Williams (country/blue grass) and Wicky Sears (Irish Band). Chapel.

Saturday, May 7

- Open Mike and Craft Fair. Kirkland Quad. 11:00 am - 4:00 pm.
- Square Dance featuring The Will Dicker Boys. Kirkland Quad. 4:00-6:00 pm.
- Concert. Buckwheat Zydeco and Walt Michaels String Band. Chapel 8:30 pm.

Sunday, May 8

- Concert. Doug Reid, Tim Graves, Dorian Bartley, Chris Irvin, and others. Kirkland Quad.

Friday, May 6

- Board of Trustee Meetings
- 10th Annual Stephen Fensterer Memorial Folk Festival
- Women's Track AIAW at Rochester
- Baseball at Hobart. 4:00 pm.
- Spring Theater Production. *The Waste Land.* Minor Theater. 8:00 pm.
- *The Seventh Seal* and *Virgin Spring*. Science Aud. 8 and 10 pm.
- *Annie Hall.* K-J Aud. 8 and 10 pm.
- Willie Mays' B'day

Saturday, May 7

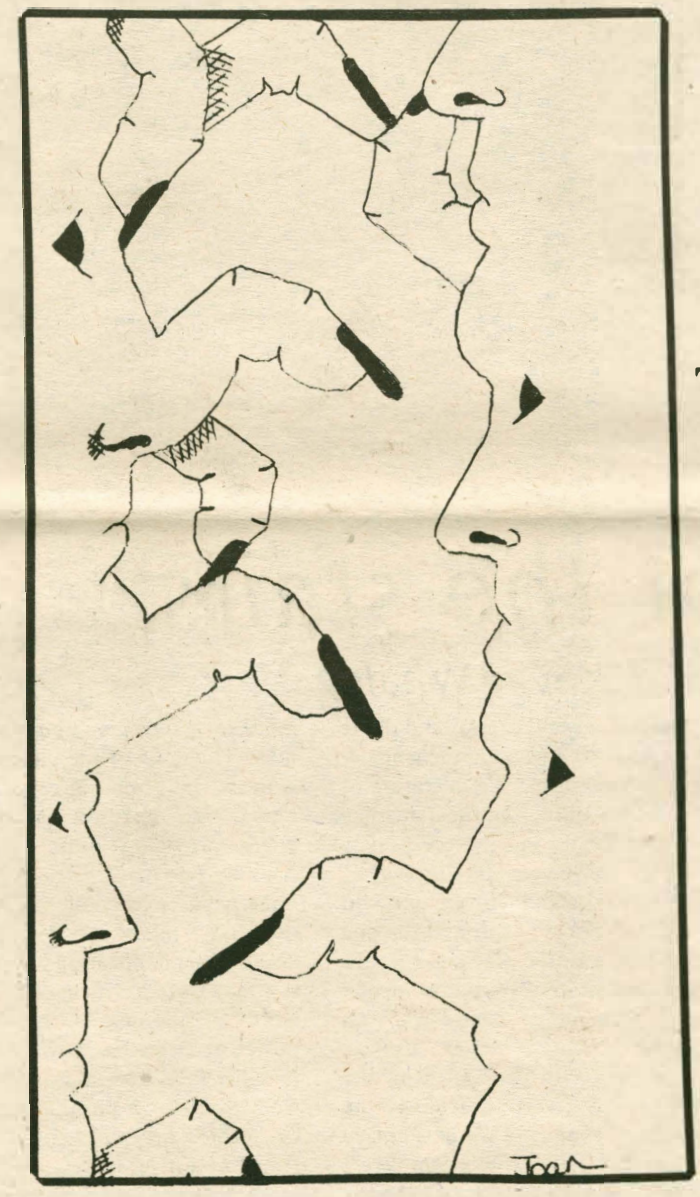
- Board of Trustee Meetings
- Alumni Council and Parents Council Meetings
- Women's Track at Rochester
- Men's Lacrosse vs. Oneonta. 2:00 pm.
- Softball vs. R.I.T. 2:00 pm.
- Senior Fellow Public Lecture. "The French Connection in Our Splendid Little War," Stephen James Valone. Red Pit. 4:00 pm.
- Newman Mass. Father John Croghan. List Recital Hall. 6:30 pm.
- Spring Dance Workshop. List Dance Studio. 7:30 pm.
- *The Seventh Seal* and *Virgin Spring*. K-J Aud. 8 and 10 pm.
- *Annie Hall.* Science Aud. 8 and 10 pm.

Sunday, May 8

- Happy Mother's Day — Hi JGD!
- Chapel Service. Rev. Jeffrey Eaton. Chapel. 10:30 am.
- Newman Mass. Father John Croghan. Chapel. 1:00 pm.
- IDC sponsored Lawn Party featuring Stroke Rhythm and Blues Band. Bundy lawn 1:30-5 pm.
- Spring Theater Production. *The Waste Land.* Minor Theater. 8:00 pm.
- Lecture. Rabbi Mark Panoff. Bristol Campus Center Dwight Lounge. 8:00 pm.
- *The Seventh Seal* and *Virgin Spring*. Science Aud. 8 and 10 pm.
- *Annie Hall.* K-J Aud. 8 and 10 pm.

Monday, May 9

- Demonstration and Talk. Breathalizer and Screening by N.Y.S. Police. BCC Assembly Room. 8:00 pm.
- Chamber Orchestra Concert, Charles Schneider, conducting. Chapel 8:30 pm.



- Senior Fellow Public Lecture. Edward Blucher '83, "Computer Energy Management at Hamilton: Is 1984 Really Eight Months Away." Physics Auditorium. 8:30 pm.
- Open House at the Hamilton College Observatory, weather permitting. 9:00 pm.

Tuesday, May 10

- Bristol Campus Center Art Exhibition Opening. Annual Student Art Show. BCC 2nd floor lounges.
- Newman Mass. Father John Croghan. 12 noon.
- Golf at Hobart. 1:00 pm.
- Biology Department Colloquium. Presentation of Student Independent Studies. Physics Aud. 4:00 pm.
- Senior Fellow Public Lecture. Lisa Namerow '83, "Paying Attention is Not an Easy Process." Physics Aud. 7:00 pm.
- Student Concert. Chapel. 8:30 pm.
- "Peter and the Wolf," a ballet. List Dance Studio. 4:15 and 7:30 pm.

Wednesday, May 11 Class and Charter Day

- Convocation. Marjorie McEwen, "The McEwen Years." Chapel. 11:15 am.
- Picnic. BCC North Terrace/Lawn. 12:30 pm.
- NOONMUSIC Concert. Hamilton College Jazz Ensemble. BCC North Terrace. 12:30 pm.
- Triathlon. 12:30 pm.
- Clark Prize Competition. Chapel. 1:30 pm.
- Fun and Games. BCC North Lawn. 1:30 pm - 4:00 pm
- *Quadrophenia.* Science Aud. 8:30 pm.
- Wednesday Night Live. BCC Hub. 9:00 pm.

Thursday, May 12

- Newman Mass. Father John Croghan. Chapel. 12 noon.
- *Seven Days in May* and *Dr. Strangelove.* Chem Aud. 7:00 pm.
- *A Day at the Races.* Science Aud. 8 and 10 pm.
- *Tall Blond Man With One White Shoe.* K-J Aud. 8 and 10 pm.
- Presentation of Senior Writing Projects. K-J Red Pit. 8:30 pm.

Friday, May 13

- Friday the 13th. Watch out for black cats and ladders.
- Men's Track. NYSCT & FA at Cortland/Ithaca.
- Senior Theater Project. *The Woods* by David Mamet performed by Barbara Wiechmann '83 and William Obenholtzer '83. Minor Theater. 8:00pm.
- *A Day at the Races.* K-J Aud. 8 & 10 pm.
- *Tall Blond Man with One White Shoe.* Science Aud. 8 & 10 pm.

Upcoming

- For 1983-84, the focus of the Theatre Program will be Shakespeare ... working with an ensemble of Actors/technicians to create 'A Theatre Event' in mid-November/early December, and a full scale production in April. If you are interested in participating in next year's Theatre Program Productions, please come ... meet others ... ask questions ... offer suggestions. Monday, May 16 at 4:00 pm in Minor Theatre.